REPORT RESUMES

ED 003 499 56
MODERN LANGUAGE AUDIO-VISUAL RESEARCH PROJECT.
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REPORT NUMBER NDEA-VIIA-112 PUB DATE 64
GRANT OEG-7-32-0570-009
EDRS PRICE MF-$0.36 HC-$8.80 220P.

DESCRIPTORS- *LANGUAGE INSTRUCTION, *FRENCH, LANGUAGE ENRICHMENT, *TEACHING GUIDES, *AUDIOVISUAL INSTRUCTION, AUDIOVISUAL AIDS, AUTOINSTRUCTIONAL AIDS, *INSTRUCTIONAL MATERIALS, LANGUAGE TESTS, FILMS, FILMSTRIPS, FOREIGN LANGUAGE FILMS, PHONOTAPE RECORDINGS, DETROIT, MICHIGAN

THIS STUDY IMPROVED, EXTENDED, AND EVALUATED INSTRUCTIONAL MATERIALS FOR THE TEACHING OF FRENCH. PREVIOUS EFFORTS HAD EXPLORED POTENTIALS FOR AUDIOVISUAL AIDS, HAD DEVELOPED INSTRUCTIONAL MATERIALS FOR AN INTEGRATED AUDIOVISUAL LANGUAGE-TEACHING SYSTEM, AND HAD PRODUCED AN ILLUSTRATIVE FILM "LANGUAGE TEACHING IN CONTEXT." THE REVISED AND NEWLY DEVELOPED MATERIALS REPRESENTED VARIOUS APPROACHES TO AUDIOVISUAL INSTRUCTION AT THE ELEMENTARY AND INTERMEDIATE FRENCH LEVELS. ALL MATERIALS WERE NOT REQUIRED FOR USE AS A TOTAL PROGRAM. PROJECT MATERIALS INCLUDED FOUR LARGE, SEPARATE PACKAGES--(1) A REVISED COMPLETE COURSE FOR BEGINNERS IN HIGH SCHOOL OR COLLEGE FRENCH CONSISTING OF A STUDENT BOOK, APPROXIMATELY 1,270 COLOR SLIDES, OVER 19 HOURS OF DRILL TAPES RECORDED IN FRANCE WITH A 186-PAGE EXERCISE TEXT PROVIDED, AND A 535-PAGE TEACHING GUIDE, (2) A NEW COURSE ON BEGINNING FRENCH INCORPORATING IMPROVED ORGANIZATION AND STRUCTURE, (3) A GROUP OF MOTION PICTURES ON FRANCE AND THE FRENCH PEOPLE WHICH EMPHASIZED UNDERSTANDING AND SPEAKING AT INTERMEDIATE AND ADVANCED-INTERMEDIATE LEVELS AND INCLUDED 10 COLOR MOTION PICTURES, 10 FILMSTRIPS, 10 RECORDED COMMENTARIES SYNCHRONIZED WITH FILMSTRIPS, 10 RECORDED QUESTIONNAIRES SYNCHRONIZED WITH FILMSTRIPS, 10 1-HOUR DRILLS, STUDENT BOOK, AND TEACHERS GUIDE, AND (4) AUDIOVISUAL FILMSTRIP AIDS AND MATERIALS FOR USE WITH A LITERATURE TEXT. IN ADDITION, TWO ACCESSORY PRODUCTIONS WERE DEVELOPED--(1) 30 HOURS OF TAPED DRILLS TO SUPPLEMENT ANY BEGINNING OR INTERMEDIATE BOOK IN FRENCH AND (2) A 276-PAGE BOOK ON THE STRUCTURE OF FRENCH. (JM)

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MODERN LANGUAGE AUDIO-VISUAL RESEARCH PROJECT

George P. Borglum

National Defense Education Act of 1958
Grant Number 7-32-0570-009
(formerly 7-20-009)

The Research Reported Herein Was
Supported by a Grant from the
U. S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE
Office of Education

Wayne State University

Detroit, Michigan 48202

March, 1964

ED 003499

ACKNOWLEDGEMENT

To the many friends, colleagues, administrators and government officials in France and the United States who have encouraged and contributed to what is reported in the following pages, I wish to express my sincere appreciation. Former colleagues J. James McPherson and Naida Dostal advised in the preparation of this report. Elizabeth Green, Project secretary, drafted parts of Chapters I, II, and IV. Vice-President Randall M. Whaley and Dean Joseph E. Hill of Wayne State University have been scholarly and understanding administrators under whom this stage of Project work has been reached.

G.B.

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Preface

Oliver Andrews, Jr.

This report describes and analyzes the beginnings of a promising new concept in foreign language teaching in the United States. It then proceeds step by step through the production of materials in French which in their present form have been found to be effective in high school and college classrooms.

The materials of the Project constitute a flexible language-teaching system. We are dealing here with a package, not with a book. It is based upon a combination of educational discoveries and technological advances that modernize the roles of both teacher and student. It assumes that language study is not something for the student to simply hear about but rather something he does, and through the use of appropriate materials which seek to transport him psychologically to France he is immersed through sight and sound in the culture which the French language reflects. A major objective is to make it possible for him to "live" in France without leaving his seat in a U. S. classroom.

The author has used the approach represented by Images de France, Aspects de France, and the accompanying printed materials in college classrooms since 1957. It has been a challenging, exciting experience. Challenging, because the teaching process is completely revitalized by this package product which results in almost total rejection of English in the classroom. Exciting, because in as short a time as three or four months students can work within the framework of the French they have learned and say, "Sir, I've done the tape and read the story and I understand everything that is going on, but I can't translate it!" And the answer? "Wonderful! You're thinking in French!"

The sheer beauty and professional quality of the visuals which are the backbone of Images de France and the Aspects films are outstanding in a field which has abounded with second-rate slide sets and motion picture shorts for years. My students have been repeatedly captivated by them both as meaningful glimpses of France and her people and as vehicles for the presentation of French as living communication. It should, however, be noted that here we are concerned with a series of visual aids prepared to illustrate a previously completed text. The result is multisensory imagery so well related to inherent meaning that additional explication by the teacher is minimized. As the report will show this correlation did not always come easily. Sounds, related pictures, and finally words produce mysterious results at times among student viewers and listeners. Predicting their reactions perfectly is still an unknown art. Images de France, consequently, has undergone much revising, much weeding out of unsuspectedly difficult items which demand inclusion but in a more acceptable place or manner. In my classroom experience, for example, potentially frightening structures like the present perfect of a reflexive verb in the negative posed no problem whatsoever; to the contrary, the students apparently relished showing off how able they could be in manipulating this unit. Yet the assumedly simple lexical item, "mannequin," with accompanying photo, stumps the class regularly unless it is approached slowly, repeatedly, and with an emphasis strange to understand for the teacher but indispensable for the student. Revisions of this and of more involved matters have been done on the basis of actual experience. The materials have, in short, been repeatedly re-tailored to meet the demonstrated needs of the student population concerned. In the definitive revision, "Si La France m'était contée..." twelve years of study, evaluation by individuals and teams, and new research have culminated in materials found to be effective in teaching-learning situations.

The materials which make up the present product of the Modern Language Audio-Visual Research Project in French are potentially ready for packaging in such a way that French as a second language may become possible for the mature student working entirely on his own. Inexpensive equipment is already available, the increasing impact of the audio-lingual approach to language learning is preparing tens of thousands of youngsters to accept language as something he must do himself. Yet the present form of this package does not seek to present language without the teacher. Rather it gives teaching back to the classroom instructor and gives the traditional rote drill exercises to the machine. It demands more of the teacher. No longer can he limit himself to calling out numbers to elicit artificial student responses read from a homework translation assignment. It requires complete familiarity with both the language and the culture, imagination, adaptability, sensitivity to student motivation. It demands that the teacher restrict himself to the foreign language alone in the classroom. From the student much greater participation than ever before is forthcoming. He quickly discovers that his success or failure depends entirely on his own, active efforts inside and outside of the classroom.

At St. Lawrence University beginning French is built around Images de France, the only "text" used in the course. In the following year the Aspects de France films are used at regular three week intervals throughout the academic year. For both courses the aim is to achieve easy control by the student. The number of hours spent in or with the language are meaningless without demonstrated proof that real proficiency has been achieved. Aural-oral and written examinations are therefore numerous and essential. This, for both teacher and student, is exciting indeed. Student motivation and teacher hopes are rewarded brilliantly when, for example, a first year French student can select one from many cards, ruminate for two or three minutes, and then discourse intelligibly and correctly on the French Renaissance, the European common market, the daily life of a school boy in France. This is what happens here. This is the fruit of a language course of study which is language and culture, not vocabulary lists and rules to be parroted in an attempt to imply that this is how the "foreigners" communicate. Students who encounter a new language through Images and Aspects type materials are not embarrassed to pronounce the language correctly. They no longer feel that "If you really want me to say something, use English." For them broader horizons linguistically, and therefore culturally, are visible because language study has been taken out of the book and put into their conscious minds as a tool indispensable for successful communication with the outside world.

The following report recounts the failures and successes of one of the most thorough efforts to reach this end.

CHAPTER I

BACKGROUND AND HISTORY OF THE MODERN LANGUAGE AUDIO-VISUAL RESEARCH PROJECT PRIOR TO FUNDING UNDER THE NDEA

The theories which formed the basis for the establishment of the Modern Language Audio-Visual Research Project are products of continuing evolution in the field of language education. A brief description of the stages in the evolutionary process having the greatest influence on the Project's theories of language education will serve to illustrate its position in relation to other language-teaching practices.

The primary objective of the traditional grammar-translation approach to language education has been the teaching of reading, and the evidence of the ability to read has been provided by translation. At the time of the undergraduate education of many of today's experienced teachers few classes were conducted in the language under study. There was little evidence of a knowledge of, or an interest in, France as a country with its own physical characteristics and the French as a people with their own culture. Few teachers had the opportunity to live in a country where the language they taught was spoken, or even to visit it briefly. There was, in consequence, scant opportunity to hear or speak the language one was "learning." The underlying theory of the traditional approach, is that by breaking the language down into its smallest parts, learning the names of those parts and formulating rules by which they can be put together again, the student acquires a useful command of the language. Unfortunately this alone is not enough. If students learn to read and translate by such a method, they must do something else to learn to understand and speak, which today is considered to be the most useful. Teachers who themselves are unable to understand and speak tend to perpetuate their inability.

As the needs of the times have changed, a large number of teachers, themselves victims of a frustrating and unrealistic academic climate, have contributed to the establishment of new goals and the improvement of language-teaching methodology. While they are still a minority, they have found support and have succeeded in making the new climate the official climate. Among various methods used to shift the emphasis from grammar, reading and translation to the audio-lingual skills, the direct method is the only one which attempts to exclude the native language from the classroom. Of all methods it is the most difficult, but used by the competent teacher, it is the most rewarding for student and teacher alike.

The Army's difficulty during World War II in filling the need for trained personnel who could speak and understand a language colloquially focused attention on the inadequacy of the existing foreign language programs in high schools and colleges over the nation. With the aid of linguistic scientists the Army instituted concentrated language-teaching programs based on linguistic principles, the goal of which was near-native skill in understanding and speaking. The programs were successful and educators, at least, have supported language programs based on linguistics with enthusiasm.

One of the men prepared to answer the Army's initial request for men trained in all the language skills was Dr. George Borglum, later director of the Modern Language Audio-Visual Research Project. Dr. Borglum's high degree of fluency in French was the result of several circumstances: (1) He learned the language initially from his French mother. French as often as English, was the language of the home and trips to France as a child encouraged a real interest in that country and its culture. There was the opportunity of using the language in its normal setting. (2) Formal education in French exposed him to grammar-translation practices, which in fact he used before becoming at first an interested observer and later an avowed advocate of the direct method. Convinced of the superiority of this method he trained himself in its use, a skill which must be learned even by the person who speaks fluently.

It was with this background that Dr. Borglum joined the Office of War Information during World War II where his task was to boost morale by disseminating information to the French in their own language through mass media techniques. It was his experience with the use of documentary pictures that brought the realization that pictures could be the central element in a direct-method, culturally-oriented language course for beginners, where implementation of the direct method is the most difficult. The picture could illustrate the exact and culturally-different meaning of a word in the context of the native speaker, and this could be transmitted with a variety of authentic native voices.

These and similar ideas on the basis of which the Modern Language Audio-Visual Research Project was subsequently founded began accumulating a decade before the NDEA of 1958 became law. In 1959 the Office of Education awarded the Project a grant under the NDEA for experimental production and research in audio-visual language education to extend over a three-year period. Its specific goal was the organization of available knowledge about language and machines into a language-teaching system and the evaluation of the effectiveness of the components within the system.

The opportunity for Dr. Borglum to implement his ideas presented itself in the Spring of 1946 through the offer of the chairmanship of the French Department at Wayne State University. A visit to Detroit revealed that the use of the direct method had long been a tradition of the Department. For many years half of its staff had been either native French or fluent to the point of being bi-lingual. It was a department which had produced many fine teachers of French in the Detroit area. The position was accepted.

Like all colleges and universities, Wayne was facing a great increase in enrollments. Down to seven full-time members in 1945-46, the Department was obliged to recruit six or seven part-time teachers in the Fall of 1946. Several new full-time teachers were appointed in the Fall of 1947 as well as several additional part-time teachers. The staff numbered nearly twenty persons, most of whom had little or no experience working together.

As in most institutions of higher education at that time, members of the faculty were largely independent, even when teaching a section of a multiple-section course, the only element in common being the textbook. The first problem therefore was to establish some kind of standardization toward which all members of the Department would cooperate willingly. Besides having a common lesson schedule, all sections took the same group examinations, every teacher contributing to, or approving, the content of the examinations. The next problem was to achieve reasonable uniformity in the grading of the examinations and the determination of the proportion they would be given in the determination of the final grade. The problem too was settled to mutual satisfaction by organizing grading committees for the various parts of the examination. The attention being given to the audio-lingual skills required that these skills be tested separately. Indeed the final grade of a student was a composite of an evaluation of all the language skills, understanding, speaking, reading and writing, though proficiency in these skills would not be reached in the same period of time, which had to be accounted for through the difficulty of the parts of the examination.[1]

The French Department designed and built five successive language laboratories, the latest, opened in 1962, being an electronic classroom-laboratory for 70 students. These laboratories came into being because the French Department emphasized the value of training in the language laboratory, provided satisfactory materials, kept records of attendance which always indicated a strain on the facilities, and reported data which related superior achievement to time spent in the language laboratory.[2]

Parallel to exploration of the possibilities of the language laboratory, and the kind of facilities it should provide, the Department began screening for its beginning students, at intervals which corresponded to the lessons in the beginning cultural-approach textbook, a series of twelve black and white one-reel films on the provinces of France, produced for French children in the primary grades. It was intended that these films would serve as a guide, that they would be edited, renarrated and provided with pattern drill exercises in accordance with our own needs. This project remained unfulfilled. Throughout this early period, however, French students were able to see several French feature films each year, though they were correlated with the classroom only as the instructor might wish.

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[1] "The Departmental Examination as an Instrument of Standardization," G. P. Borglum and H. L. Edsall, The Modern Language Journal, Vol. XXXVII, No. 6, October, 1953, pp. 273-286.

[2] "Language Laboratory and Target Language," Theodore Mueller and George Borglum, The French Review, Vol. XXIX, No. 4, February, 1956, pp. 322-331.

With the work of department organization completed and running smoothly, Dr. Borglum applied for a Fulbright scholarship and was accepted among the first group in 1949. Announcement of the award was made so late, however, that he was obliged to postpone acceptance until 1950. After two extensions, it terminated in 1951. It is more important to report what this extended period in France accomplished than what it did not. It put Dr. Borglum in contact with the ministries with which he would work, immediately and throughout the period of production, as long as it lasted -- the ministries of education, of foreign affairs, of the army, the navy and others; with the Audio-Visual Center, and particularly with Tadié-Cinéma, Paris, producers of educational and documentary films. The opportunity to travel extensively took him to parts of France which until then he did not know. It taught him that, if one wishes to carry out a project of the dimensions he had in mind, one brings one's capital with him. It taught him that the greater the number of persons participating in such an operation the longer it takes to arrive at decisions. Although Dr. Borglum had a clear idea of his goals, the manner in which they could be reached was unexplored territory. He was in France to observe, to confer, to learn and to think. It is easy to underestimate the time such a procedure requires.

It was very soon apparent that the extensive funds required to produce a complete audio-visual program for beginners would not be made available privately and that what the French government could allocate to the project would be sufficient only for a token beginning. In order to return with pictures and films which would illustrate the project and provide for the start of experimentation, Dr. Borglum purchased photographic equipment and started taking pictures and filming in Paris and during his travels. Two realistic courses of action eventually were determined upon, independently of his work with an excellent advisory committee with which he was working toward the total design of the course: (1) Pictures which would audio-visualize the beginner's book then in use by the Department; (2) One culturally-oriented documentary film in illustration of the film's capacity to teach both culture and language concurrently, and in a way superior to the still picture. Opportunities to work on the first of these projects presented themselves constantly; though it was not possible to complete the collection, a good beginning was made and some lessons illustrated fully. The opportunity to carry out the second project presented itself during a trip south -- filming a picturesque hill town on the Riviera together with the activities of the inhabitants. It was an ideal subject for a first attempt as the photography could all be outside and completed within a few days.

With the help of the advisory committee and particularly that of one of Tadié-Cinéma's most able directors, three scenarios depicting French education from the earliest grades through the lycée and representing an hour's screening time were written and brought to the United States for discussion. The project, which would have been financed by the French government, was abandoned because it embodied a feature which was contrary to evolving language-teaching methodology in the United States. The action of the films, while realistic, was not strictly documentary and would have depended on children as actors, on the one hand, and it sought, in particular, to relate what was being said to what could be seen in writing. It was, in short, a means of making lip-synch work, that is, making it "audio-visual". This one trial and error experience contributed to the establishment of the final format of Project production, that taken by Dr. Borglum, described above, as the only practical procedure possible at the time.

The Fulbright year made possible one additional significant experience. As consultant to the French and English language teaching program conducted by SHAPE (Supreme Headquarters, Allied Powers, Europe), Dr. Borglum evaluated the program and recommended the establishment of individual work by the student in an audio-visual language laboratory, followed by a conference with an instructor. This proposal was unique in that it did away with classes, which, because of the special circumstances at SHAPE, were not achieving satisfactory results. The plan allowed the student to proceed at his own pace by making appointments for use of the laboratory and for his conference with an instructor. The plan was instituted in due course and proved successful.[3]

Dr. Borglum and the French Department pursued experimentation in several directions. In addition to better equipped and larger laboratories, there were improvements in the materials and the techniques. Little by little, through successive trips to France by Dr. Borglum, the beginner's book was completely audio-visualized while the staff trained itself in the techniques called for by the use of the new, integrated materials.

The process of evaluating the achievement of students by means of a standardized procedure continued and the results began to indicate that the normal curve of performance which had been established as a bulge in the "C" category, had been displaced to the "B" category, while failures and drop-outs were markedly reduced. Detailed questionnaires answered by students indicated a high degree of acceptance of the teaching system.

Upon his return from France Dr. Borglum took his motion picture footage on "Le Haut de Cagnes" to the late Dr. Arthur C. Stenius, chairman of the University's Department of Audio-Visual Education and director of a related service known as the Audio-Visual Materials Consultation Bureau. Dr. Stenius was widely acquainted in the field of educational films and a dedicated educator. Following an outline of information provided by Dr. Borglum, he edited the footage into a one-reel color film and advanced the funds necessary for laboratory processing. This film was found to be well received from all points of view and was provided with supplementary drill materials -- a series of color slides to serve as recall of the scenes in the film, tape-recorded exercises and a student's brochure. When it appeared that the production of such films would eventually become a self-supporting operation, Dr. Borglum returned to France several times with the help of the Ford Foundation and, by 1956, had produced a series of six one-reel documentary motion pictures of intermediate grade. Dr. Stenius and his staff continued to assist with the film editing and in this manner Dr. Borglum learned the principles and details of motion picture production. The Modern Language Association's first Materials List described this production as "an outstanding series". During his travels Dr. Borglum extended his color slide collection with a view to a beginner's audio-visual course to be written with the collaboration of members of the Department.

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[3] "SHAPE's Language-Teaching Program, 1953, George Borglum, School and Society, Vol. 77, No. 2002, May 2, 1953, pp. 273-276.

Concurrently, the groundwork was establishing itself for what was to become the Project. Some time after his return from France on the Fulbright scholarship, Dr. Borglum met Professor Donald J. Lloyd of the University's Department of English. Dr. Lloyd, a specialist in English philology, had interested himself deeply in new theories of teaching English composition to college Freshmen, and with the assistance of a Ford scholarship wrote a book with Professor Harry R. Warfel which applied the principles of modern linguistics to the English language. As an educational reformer with a long professional bibliography, Dr. Lloyd interested himself in the audio-visual experimentation taking place in the French Department and saw in it value for the teaching of English as a foreign language, a field of teaching which was gathering considerable momentum in the United States in the early fifties. Dr. Borglum, at the same time, saw in the field of linguistics a new dimension which needed to be added to the audio-visual concept.

Dr. Stenius died in 1955 when he was about to reach the peak of his pioneering effort in the field of new educational media. As his successor, he selected Dr. J. J. McPherson, then Executive Secretary of the Department of Audio-Visual Instruction, NEA. Dr. McPherson brought to his new position not only a wide acquaintance in the audio-visual field, but his own experience with educational media and motion picture production. Continued support of the French language audio-visual program by the Audio-Visual Department and the Consultation Bureau was thus assured. Dr. McPherson, Dr. Lloyd and Dr. Borglum met frequently to discuss their common interests.

Mrs. Naida Dostal, a thoroughly experienced foreign language teacher in the Detroit Public Schools persuaded Dr. Borglum to conduct a seminar in the application of audio-visual techniques to the teaching of foreign languages with a group she would organize, and the new course was added to the College of Education curriculum. Following this Mrs. Dostal took a two-year leave of absence to pursue a doctoral program in the College of Education with specialization in audio-visual, accepting at the same time an assistantship in the Department of Audio-Visual Education.

In 1954, Dr. Theodore Mueller was appointed to an instructorship in the French Department, bringing to the group fresh points of view on the operation of the language laboratory, on the organization of materials, and, very soon, the application of linguistic principles to the teaching of French under the guidance of Dr. Lloyd. Two other members of the French Department participated actively, Professor Jacques Salvan collecting materials of a cultural and informational nature for a new beginner's book, while Professor Burroughs Smith conducted a successful course in French conversation with visual materials by television.

In the Fall of 1955, under the sponsorship of both the Department of French and the Audio-Visual Materials Consultation Bureau, the heads of several language departments in other institutions were invited to join in a visit to the Wayne program and advise as to a suitable course of action. Most had had previous contacts, particularly in recent conferences conducted by the Modern Language Association's Foreign Language Program under the direction of the Association's Secretary, Professor William R. Parker. These men were Professors Hocking of Purdue, Stiefel of Tennessee, Staubach of Michigan, Dr. Clarence Wachner, Foreign Language Supervisor of the Detroit Public Schools, and Dr. Kenneth Mildenberger of the Modern Language Association as observer. After a day of observing the program in operation the group addressed itself to the question of what positive action, if any, should be taken. With the exception of Dr. Mildenberger, the group agreed to join the members from Wayne, Mc Pherson, Lloyd and Borglum, in an informal organization of individuals called the Modern Language Project and encouraged the Wayne group to proceed with the production of new integrated materials for beginning French. It was the belief of the visitors that their departments would be willing to experiment with the new materials when produced. Dr. Robert Leanderson, Audio-Visual Director of the Detroit Public Schools was invited to be the representative of the Department of Audio-Visual Education, NEA.

The materials under production, texts, slides, tapes and student's book were completed in time to be used by participating institutions as well as by a newcomer to the Project, Miss Mary Grimes Mc Gee of Nott Terrace High School, Schenectady, N. Y. in the fall of 1956. On the occasion of the completion of a modern experimental language laboratory the original group was invited to another consultation in the fall of 1956 whose purpose was to provide a preliminary evaluation of the pilot materials. A number of observers also attended this meeting, among them Dr. Marjorie C. Johnston of the Office of Education, Professors Jeanne Varney Pleasants of Columbia University, Francis Gravit of Indiana University, Joseph Brunet of the University of Florida and Mr. Donald Ryerson of the Information and Education Branch, SHAPE.

The consultation concerned itself largely with the materials, the techniques, the problems. Those interested in the secondary, and those interested in the college level, met in separate groups for evaluation and discussion. The strength and the weakness of the program were diagnosed, the strength being in the concept of the system, the weakness being the detail of implementation. In general this first appraisal has been supported by subsequent inquiry and is recognized by the authors as being wholly valid. One of the meetings of this consultation was devoted to a panel discussion by a group of students, conducted by Miss Phyllis Ward, a teacher in the Detroit Public Schools who was in the first group to use the materials.

This consultation was followed by two others, in 1957 and 1958, attended by an increasing number of participants, users of Project materials and observers. Although there were on each occasion opportunities to visit demonstration classes for those participating for the first time, meetings were devoted to the presentation and discussion of broader subjects bearing on the relationship of various disciplines to the composite system. Experimentation had already begun in several institutions and this was reported.

In 1957-58 Professor Howard Nostrand of the University of Washington conducted a college French "Telecourse" with Project materials. The course was favorably received and led to the subsequent comparative evaluation of materials for the beginner's course, under a grant from the Office of Education, reported here-in-after.

Another subject of experimentation by the Project with the cooperation of the French Department, deserves mention. Audio-visual theory includes the concept that if the student can see and hear, and communicate properly himself, the size of the group brought together for presentation of materials and drill is not a major factor in this part of the learning process. Sections of 70 beginning and 40 intermediate students were conducted from 1956 to 1958, with results that appeared entirely satisfactory although the individual elements of the situation were not the subject of statistical analysis. It was noted, however, that in the back corners of the terraced amphitheatre in which these classes were conducted, the acoustics were not such that foreign, or new, sounds could be heard properly. The room was therefore remodelled and provided with electronic communication equipment, in part with Office of Education funds. The first stage of the experiment was reported in a general session of the annual meeting of the Modern Language Association, Madison, Wisconsin, September, 1957. The electronic classroom has not been the subject of an evaluative investigation because of the need to use it as a language laboratory. Similar experiments have been conducted at Purdue University and the University of Washington, but without published report of the results. The "expanded" section provides savings in staff time which permit much more individual help being given to students through the employment of graduate and undergraduate assistants.

In the Fall of 1958 the Audio-Visual Materials Consultation Bureau commissioned the University's Audio-Visual Production Center to produce a 16mm color motion picture which would illustrate the use of Project materials and techniques in a beginner's college course. The twenty-seven minute film follows a student throughout a year's work. She is seen in class, in the language laboratory, doing her homework and taking examinations in each of the four skills. By the time this student took her examinations her performance was documentary, as she was indeed a first-year student. Language Teaching in Context was released in the Spring of 1959 and it is still the only film produced which illustrates the operation of an integrated audio-visual language-teaching system. The University's Audio-Visual Utilization Center, which rents prints of the film, reports having filled over four hundred requests for screening prints since the film's release less than four years ago.

It is on the basis of this wide experience and continuous experimentation with the collaboration of a considerable group of competent teachers, observers and consultants that the Project applied to the Office of Education for a grant with which to improve, extend and evaluate the materials and to explore further into unknown areas of language teaching and learning.

CHAPTER II

RÉSUMÉS AND DISCUSSIONS OF COOPERATIVE RESEARCH WITH PROJECT MATERIALS

The preceding chapter is a résume of the various factors which led to the organization of the Project and to its eventual funding through an NDEA grant from the New Media Branch of the Office of Education. These factors included background influences, the organization of a new-media program of language teaching by the French Department of Wayne State University with the cooperation of the University's Audio-Visual Materials Consultation Bureau, various grants in aid, the development of language laboratories and audio-visual classroom techniques, and the audio-visualization of a culturally-oriented beginner's textbook, replaced in 1956 by a book written for the purpose by members of the French Department. This work was accompanied by a number of early evaluations and student polls, and four consultations attended by large groups of interested observers.

Of particular importance, the period from 1951 through 1959 brought together a team of specialists who today, thirteen years later and almost without exception, continue to work together as writers, editors, producers and consultants. Although details of the system continued to evolve under the grant and will continue to evolve as the result of further exploration and evaluation, the basic elements of the methodology were conceived and implemented by this group. The result was that, toward the end of the pre-grant period and during the grant period, four major experimental projects were inspired, together with a number of minor ones carried out and reported by several teachers or practice teachers as term papers or advisory reports to school administrators.

The major contributions are therefore reported here in condensed form and followed by a discussion of the findings. They are Dr. Naida Dostal's dissertation, an evaluation of beginner's materials at the secondary level; the University of Washington's evaluation of beginner's materials at the college level, by Professors Victor E. Hanzeli and A. E. Creore; Dr. Robert P. Jochmans' dissertation, an evaluation of intermediate materials at the secondary level; Professor Theodore Mueller's experimentation with the use of beginner's materials at the college level through closed-circuit television. These four projects were conducted independently, but received the advice and occasional help of the Project staff as well as, in the case of the two dissertations, direction from members of Wayne State University's College of Education faculty.

The reader is without question aware that neither résumes nor discussion can do more than suggest the amount of planning, creating, testing, tabulating and interpreting of findings by a large number of professionals in the educational field that these studies represent. If the results are not always conclusive, they appear to take us a number of long steps forward.

Audio-Visual Second-Language Learning: A historical review
and comparative evaluation of the use of audio-visual instruc-
tional materials and teaching techniques in first-year high
school French, a doctoral dissertation by Naida M. Dostal,
Wayne State University, 1960

__Problem__: This study concerned itself with the specific problem of ascertaining whether high school pupils in a first-year program of French conducted with experimental, audio-visual instructional materials and teaching techniques acquire a greater facility in understanding and speaking the language than do those pupils who work with standard materials and teaching procedures.

__Sample__: There were 282 pupils in first semester French classes using experimental, audio-visual materials in the fall semester of 1957 in the Detroit public high schools. This pupil population was equated numerically by selecting 283 pupils in four other high schools to form a control group.

__Differences in the pupil and teacher populations__: The experimental group had a one per cent advantage in age, grade and socio-economic levels. (Chi square was used to calculate the significance of the difference in numbers.) A greater number of older pupils brought more maturity, skills and knowledge to the learning situation than did the younger pupils. A greater number of pupils in the experimental group had parents in the professional-managerial category of occupations. Social classes affect school achievement; the higher the class, the higher the achievement. The experimental group also had the advantage of listening experiences in the language laboratory beyond the regular class period on a voluntary basis. However, the experimental group had the disadvantage of having more pupils in the low (D, E) category of the intelligence quotient scale than the control group. This difference in numbers was significant at the one per cent level.

The teachers involved in this study had approximately the same background in terms of educational degrees, years of teaching experience, and travel and study abroad. However there was one native French teacher in the experimental group and one French teacher with a Ph.D. in modern languages in the control group.

__Instructional Materials__: The experimental group used __Images__ __de__ __France__ by George Borglum, Jacques Salvan, and Theodore Mueller, a first-semester college French course used in this study for two semesters of beginning high school French. The course consists of correlated text, slides, and tapes accompanied by a teaching guide. The instructional materials used by the control classes consisted of a standard text, __Modern French__, Volume I, by Mathurin Dondo written for first-year French in high school. The text was occasionally but rarely supplemented by other reading materials, French records and the like.

Testing Instruments: The tests in this study were as follows: first, an audio-visual first semester French test designed by the author; second, an audio-visual second semester French test designed by the author; third, a Cooperative French Test, Elementary Form R; fourth, the English Step Series in Reading Comprehension, Level 3A; and fifth, the English Step Series in Listening, Level 3A.

Because there were no available standardized tests at the time of this study to measure achievement in aural comprehension and oral production in first-year French, the author designed tests to fit the needs of the investigation. Before constructing the audio-visual first and second semester French tests, the author examined the content of the instructional materials of the experimental and control groups to determine which items of the sound system, structure system, vocabulary and cultural information were covered. The author tried to design a test that included these items studied by both groups, so that neither group would be at a disadvantage.

The audio-visual first and second semester French tests consisted of four parts: Part I, Understanding; Part II, Reading; Part III, Writing; and Part IV, Speaking.

The audio-visual testing instruments designed by the author were fundamentally based upon non-linguistic stimuli and multiple-choice answers. All four parts of the first and second semester French tests were administered personally by the author in all the experimental and control classes. Thus, during the administration of Part I, Understanding, all students in both groups heard the same voice— live, not recorded.

On the basis of the scores obtained from the Cooperative French Test, the control group was clearly superior in reading, vocabulary and grammar at a very high level of significance. This test emphasizes recognition of vocabulary items out of context, grammatical phrases in isolation, and translation. This emphasis is characteristic of many standard language tests and teaching procedures. It is, therefore, not unusual that the control group was superior to the experimental group in such a test.

On the basis of the scores obtained from the first semester audio-visual French test, the experimental group had a significant one per cent advantage in the abilities to understand and speak; the control group had a significant five per cent advantage in reading. However, the scores of the reading test piled up at the high end of the scale, indicating that the test was too easy. There was no significant difference between groups in writing. The second semester audio-visual French test revealed a significant one per cent advantage in speaking for the experimental group and no significant difference between groups in understanding, reading, or writing.

Factors Influencing the Outcome of the Experiment:

Favorable Factors:

1. The investigator had the whole-hearted cooperation of all who participated.
2. Pupil population represented a large, independent sample.
3. All four parts of the first and second semester audio-visual French test were administered by the author-investigator.
4. There were no interruptions in the testing schedule.
5. The audio-visual French tests were designed especially for this study and were based upon text materials familiar to both groups.

Unfavorable Factors:

1. There were no standardized tests at the time for measuring aural comprehension and oral production.
2. The audio-visual teaching materials were at that time experimental and designed for more rapid use by college students.
3. It was necessary to conduct the speaking tests with the entire class present, perhaps enabling students to learn from each other during the 40-minute testing period.
4. Only two evaluators scored the two subjective parts of the first and second audio-visual French test and student names were not removed from the written compositions and the taped oral compositions.
5. The experimental group had the advantage of more time spent in the study of French in the language laboratory. This was on a voluntary basis.

The dissertation concludes with a review of several problems which need further exploration. These concern the need for linguistically-sound, audio-visual instructional materials, tests which measure aural comprehension, aural perception, oral production, grammatical structure and written composition. "If all language teachers were provided with well-programmed instructional materials and valid, reliable testing instruments, one could prognosticate optimistically about the adequacy of future language programs in the schools in spite of the dearth of well-trained second language teachers."

Other problems concern the dissemination of linguistic findings and their application to language teaching and learning, and such practical details of language teaching as the following:

When should reading begin in the initial stages of second language learning?
When should writing begin?
When should perfect spelling be expected?
How long does it take to reduce a new phoneme to habit level?
How long does it take to reduce a new structure to habit level?
How can the findings of psychological studies in perception and the learning process contribute to increasing the effectiveness of audio-visual language learning and teaching?

The closing paragraphs of the study describe the pedagogy which characterizes the traditional method and which today becomes practically a list of "don'ts." "If the traditional method had produced a sufficient number of speakers of a second language, we would not have had a historical pattern of studies and surveys generated by the inadequacy of the language programs in our schools, nor would NDEA legislation be supporting current research and study in the teaching of second language."

The author envisions a future generation of bilingual Americans through a synthesis of the principles of applied linguistics and audio-visual education in the production of effective instructional materials. "Applied linguistics develops the dialogue of the play. Audio-visual sets the stage. Together they involve the learner as a participant in the drama— the living language."

Comments: Dr. Dostal's study is the first one of dissertation proportions to include specially designed tests for measuring the four language skills of understanding and speaking, reading and writing, in the secondary school. Dr. Dostal brought to the preparation of a doctoral program and the study she undertook as the subject of her dissertation, over 20 years of experience as a foreign language teacher in secondary schools. She therefore had ample first-hand knowledge of what she could and could not accomplish with conventional methods. In addition she knew, from her familiarity with existing tests, that these tests did not measure what was being taught by new media materials, and was therefore obliged to create new tests. Her difficulty, in the creation of her tests, was to find a satisfactory amount of common ground to do justice to each set of teaching materials.

The findings of the study are both encouraging and interesting in that the experimental group caught up with the control group by the end of the year in its achievement in the reading and writing skills, that the control group caught up with the experimental group in understanding the spoken language but not in speaking. What appears clear is that the teacher cannot provide the opportunity and the motivation to talk if the substance of communication is not provided by the materials.

A Comparative Evaluation of Two Modern Methods for Teaching a Spoken Language, A. E. Creore and Victor E. Hanzeli, University of Washington, Seattle 5, Washington, 1960. A study supported by USOE grant No. 745016.09

Description of the Study: The study proposed to test the effectiveness of two language teaching methods having as their main objectives the development of the audio-lingual skills, one the audio-visual method incorporated in *Images de France* by George Borglum, Jacques Salvan, and Theodore Mueller, the material which inspired the study, and the other a non-audio-visual method embodied in the revised edition of *Basic Conversational French* by Julian Harris and André Lévèque. The report is based primarily upon a study of various test results of first year French students over a period of two years, involving a total of approximately 354 students. Discussed in the report also are responses to a student questionnaire, the results of which are not pertinent to this summary, and a faculty questionnaire sent to all high school and college teachers known to have been somewhat familiar with the experimental materials in order to gather information concerning teacher reaction to the experimental method being investigated.

Certain of the beginning French sections at the University of Washington were designated without prior student knowledge as experimental sections. Students enrolled in these sections comprised the audio-visual experimental group. The materials for the experimental group were as follows: *Images de France: An Audio-Visual Course in Beginning French*, with color slides, taped pattern drills and teacher's guide providing script and exercises for slides; *La Structure de la langue française* by Theodore Mueller and Edgar Mayer; and the following readers: *Audubon* and *Lafayette* by Keating and Moraud and *Le Petit Prince* by Saint-Exupéry.

Certain other sections at the University of Washington were designated, without prior student knowledge, as control sections. The control group was non-audio-visual and used the following materials: *Basic Conversational French*, with texts and taped exercises, *Audubon* and *Lafayette* by Keating and Moraud, and *Promenades en France* by Bellé and Haas. The latter was accompanied by nine tapes recorded by the University of Washington's French faculty.

Both groups attended the laboratory for the same number of hours. The following co-variates were selected in order to analyze the homogeniety of the groups: student's evaluation of teacher's effectiveness, English usage, English spelling, quantitative reasoning ability, verbal reasoning ability, high school grade point average, high school mathematics grade point average, academic potential, foreign language potential. There was no significant difference between the two groups on any of these factors.

Findings of the Evaluation

Tests

Achievement tests were administered to all students in order to determine their ability to understand, speak, read, and write. These tests were conducted at the beginning and end of the second quarter of the first year's study of French. Although no statistical difference existed between experimental and control groups on listening comprehension, scores indicated a trend toward higher achievement by the experimental group. There was a statistically significant difference in the speaking skill scores in favor of the experimental group. In favor of the control group, there was a statistically significant difference in the reading and writing skills. On the whole, test results appear to indicate that the experimental method teaches the audio-lingual skills better than the control method but that it is less effective than the control method in teaching the reading and writing skills.

Continuance

It was a hypothesis of the investigators that a student in the experimental group would be more likely to continue the study of French than a student in the control group. In order to assess the motivational value of the audio-visual method a study was made of student records during the five or six terms following the student's enrollment in elementary French. The study revealed no significant difference between the two groups in average number of credit hours elected after the first year, but there was evidence to indicate a trend in favor of the experimental method.

> "All the continuance tabulations show means and percentages favorable for experimental, yet none of them shows differences significant at the 5 per cent level. However, the fact that the differences are consistently favorable to the experimental group and that they at times approach the 10 per cent level of significance, is indicative of a possible trend which deserves further and more extensive study." (p. 19; 5.2.3 continued from page 18).

There was, however, a statistical difference between the number of students of each method who elected French as their major. Out of 152 experimental students, 7 elected a French major whereas out of 202 control students only 2 elected a French major.

Faculty Opinion Survey

The questionnaire mentioned above was completed by 58 high school and college teachers familiar with Images de France. On the whole their responses indicate favorable acceptance of Images and its method. The teachers were asked to point out the most valuable features and the greatest shortcomings of the course. The visual apparatus of Images was considered its greatest asset by 41 teachers. In making this response most of them emphasized one or more of the following points: the reality with which a foreign culture can be presented visually, the high motivational value of the visual, correlation of visual and oral stimuli, correlation of visual with drill exercises. Reliance on the direct method was considered conducive to good pronunciation by eight subjects and three of these eight believed the use of visuals the best way of eliminating classroom use of the student's native language. Nine subjects considered the grammatical presentation and the drill exercises important assets and two commended the audio materials.

On the negative side, a few teachers questioned the value of a combination of the direct method with integrated audio-visual materials. Content, style, and vocabulary were criticized by more than thirty subjects who agreed that the content was too abstract, the vocabulary too difficult, and the style too literary. Twelve subjects criticized the visual components, believing the slides to be too many, or poor choices, or either not correlated or poorly correlated with the pattern drills. The grammatical presentation and exercises received thirteen critical comments, most of which emphasized lack of meaningful order and organization and insufficient explanation. A number of minor additions to the course were suggested. On the whole, the attitude of the evaluators was favorable and the criticism constructive. Many suggestions were made in the spirit of improving what was considered by most subjects to be a basically good course.

Conclusion

The report concludes as follows: (1) The experimental method seems to have a higher motivational value than the control method. (2) In the experimental group the student's knowledge of English played a smaller part in his acquisition of French than it did in the control group. (3) The experimental method is more efficient than the control method in the teaching of the speaking skill but less efficient than the control method in the teaching of the reading and writing skills.

Therefore, until it can be discovered whether proceeding from one set of skills to the development of the other is more or less efficient than the reverse, it is impossible to say which approach is the better. It was conceded however, that if balance of efficiency in teaching the four language skills were the desired factor, the control method must be considered to have that advantage.

> "Assuming, for the present time, that the ideal elementary language course should place equal emphasis on the four language skills, and taking cognizance of the apparent motivational value of the audio-visual method, we strongly suggest that the audio-visual course Images de France be revised and that one of the revision's chief concerns be the adaptation of audio-visual materials and techniques to the purpose of teaching the reading and writing of the foreign language. We believe that this could be done without discarding those features of the course which accounted for superior results in speaking." (p. 26, Section 7, continued from p. 25).

Comments:

The evaluation conducted by Professors Creore and Hanzeli at the University of Washington is a meticulous and valuable contribution to research in language-teaching methodology. Despite certain admitted weaknesses in the testing instruments, the work is impressive from the point of view of statistical analysis and should be considered as a step forward in our profession. The Project is gratified that its efforts have deserved the expenditure of so much time by such competent persons and the results of the evaluation are very rewarding. Students using Project materials talked better and there was evidence of a trend among them, due to greater motivation, to continue the study of the language and to look upon the subject more favorably as a major field of study.

A work of such proportions deserves careful study and a sincere, considered examination of the conclusions. The following is intended as a discussion, stimulated by the results of the evaluation and the evaluators' opinions and recommendations.

The results of the understanding tests indicated the possibility of a trend in favor of the experimental group but the differences between groups were not statistically significant. Attempting to test aural comprehension is such a recent development, particularly at the elementary level, that tests devised to date are themselves experimental and largely untested. Teachers of both groups were of equal competence to the extent discernible and the objectives of both books or courses, were in varying degree audio-lingual. Furthermore, it would appear that control of comprehension depends on the extent to which each teacher has implemented, with the materials at his disposal, the audio factor. Enough French was heard in each group, apparently, to prepare the student for what was tested.

In its evaluation the University of Washington adapted the materials to its own teaching ideology. Materials produced by the Project so far are designed for a full year's college work and are entirely audio-visual. In the Washington evaluation two readers were substituted for about forty class-hours of use of Project materials. The last quarter of the Images course and five motion pictures with accompanying slides, tapes and classroom drills were not used. The pace of Images was changed from an intended lesson a day for three days followed by a day's review, to a lesson in two days, which changes the methodology on which the materials are programed. To what extent these changes affected the results cannot be surmised.

The conclusion of the evaluation states that if balance of efficiency in the mastery of the four skills during the first year of study is a desideratum, then the experimental method is inferior to the control method. This assumption is contrary to the organization of the Project's materials to implement specific objectives in a certain order. The Project plan aims at balance perhaps by the end of a year and a half, or more realistically, two years.

Project materials have been designed to implement the recommended order in the learning of the skills, on the one hand, and to provide sufficient motivational content, on the other, to encourage the student to continue the study of the language until competence is reached in all the skills. Motivation derives from many conditioned attitudes, but that inherent in the course itself is no doubt of greatest importance— such as the interest of the materials for the student and the high proficiency in understanding and speaking which can be developed in the use of what has been presented as the course moves forward. This appears to be substantiated by the continuance study and the faculty opinion survey. It was concluded from the continuance study that, in view of the fact that the differences are consistently favorable to the experimental group, there is here an indication of a possible trend deserving further study.

There can be no possible question of the usefulness of the reading skill and the need to teach it for cultural enrichment and for use in a professional capacity. However, once the structures are mastered audio-lingually and through the printed text, reading proficiency develops quite automatically in proportion to individual aptitudes and to the time spent reading in the field of one's interests. This is the case with the growth of proficiency in reading and thinking in one's native language. The student is perhaps more able to be on his own with reading than with any other language skill.

Writing is a different matter. Some students to whom are taught the simplest elements of writing in a beginning course may some day become very competent in the ability to write in a second language. Advance selection of such gifted students being at best very difficult, there is no logic in not teaching writing to all students. But the ability to write in an intelligent or creative manner depends on qualities which are independent of the language being learned, so that no amount of teaching how to write, let alone how to write in a foreign language, will produce really satisfactory results with more than a small percentage of students.

A second statement in the evaluation's conclusions makes the point that it has not been documented whether proceeding from audio-lingual skills makes easier the mastery of reading and writing than the reverse procedure and asks for proof before passing "comparative value judgments upon two teaching methods each of which favors the development of a different set of skills." The two methods referred to are those represented by the two sets of materials compared in the evaluation. In other words, it is not established whether, during continued study, the control group will learn to speak as well as, or better than, the experimental group, and whether the experimental group will learn to read and write as well as, or better than, the control group. It is presumed that, in order to ascertain this, an evaluation would use continuation materials produced by the same sources as those of the beginning materials.

At a time when the language-teaching profession is in a period of very radical change as to its objectives, when it is confronted with a variety of mechanical and electronic devices and when it is seeking among pedagogical theories those which achieve the most in the time available, some proof of the superiority of one method, or one kind of method, would be of great value.

The results reported in the study with respect to pronunciation are very gratifying: "The most outstanding positive characteristic of the experimental method seems to be its efficiency in the teaching of the speaking skill. In particular, the experimental students' pronunciation was far superior to that of the control students." (Section 7, p. 25)

Student opinion was sought in the evaluation with respect to the rank order of the four skills. Students' replies indicated that "both groups on the average ranked the four skills in the following order of importance: understanding, speaking, reading, and writing. Thus the students themselves consistently ranked the skills in the same order as would most forward-looking language teachers." (Section 6.1.10, p. 21)

There remain but a few additional remarks. The Faculty Opinion Survey is extremely useful. The Images de France course is in the process of being rewritten, refilmed, rephotographed and rerecorded. The new course will profit from evaluations such as that by the University of Washington, from the Harrison-McLean research, from many conferences with a number of teachers and consultants and with members of the writing and production team in France. It is intended that the new course will produce better results in reading and writing, and measures are being taken to make this probable. It is also expected that the new course will increase motivation and audio-lingual competence in the same proportions.

"French by TV — The Teacher and the Machine," by Theodore Mueller, published in the French Review, Volume XXXV, No. 2, December, 1961

Content

Professor Mueller's experimental use of closed-circuit TV for teaching a three-semester program of French at the University of Florida was occasioned by an increase in student population. An increase of 136% in students was matched by less than a 25% increase in staff. A summary of his description of the experiment follows.

"The first attempt to teach French (by television) followed a semester of experimentation in the spring of 1959. In the fall the entire first semester French was recorded on video tape. The culture of France was presented with the help of 1200 slides and some films from the Modern Language Audio-Visual Research Project, Wayne State University, and with many pictures taken from magazines and books."

"The second and third semesters... introduced the student to literature. The second semester recorded in the spring of 1960, is based on a little book of short stories written by modern authors. These stories were dramatized by members of the staff, and a number of student actors, student wives, or local residents, all natives of France, and, all excellent actors."

"The third semester, prepared and recorded in the fall of 1960, introduces a number of literary works by Saint-Exupéry, Jules Romains, Victor Hugo, and Daudet. Le Petit Prince, by Saint-Exupéry, had been illustrated with about 200 drawings under the direction of the Modern Language Audio-Visual Research Project. They served to present the text which had been dramatized and recorded in Paris by a team of professional speakers. Other literary works were brought to life by drawings or acting at the University of Florida."

Professor Mueller considers the advantages of television to be the fact that it can make maximum use of visuals presenting the referents of which the language is the symbol, that it has great dramatic potentials, and that it can introduce many voices. The disadvantages which were encountered were found to be of two kinds. "The TV teacher, " Professor Mueller reports, "cannot establish a personal relationship with the students. He remains a stranger. A machine replaces him. There are things the machine cannot do. It cannot force the student to respond or answer its questions; nor can it pause where an individual has difficulty. The limitations of TV became obvious after the novelty wore off for both the students and the instructor. The choral response which is expected after every utterance was weaker than when an instructor conducted the class. This was true especially in the first semester course."

An attempt to correct these difficulties was made by reducing the 50-minute TV programs to 30 minutes. This gave the follow-up instructor a greater part in the teaching cycle.

The second category of limitations concerned the nature of the subject matter. "Are the lexical items of a language (the words carrying the meaning) the most important items? Can a language still be understood if the student has not mastered the little words, the function words, the word order or the endings?"

Professor Mueller and his colleagues and advisors believed there was a solution in the recommendations of the structural linguists. "The science of communication suggested an answer. It divides an utterance into a 'code' and a 'message.' When in the first semester we try to teach a language through a message, a message is taught with which the student has no experience through a code which is unfamiliar to him. Visuals do not solve the problem, as it was assumed at first that they would. Slides and films cannot get the message across to the student when he is unfamiliar with the foreign culture presented to him. The visuals actually may distract. The objectives of the first-semester course were therefore re-examined. What was it that was to be taught? The vocabulary of the foreign language or the grammar? The objectives of this first-semester course were redefined as 'mastery of the basic structure of the language within a very restricted vocabulary of about 300 lexical items.' The basic structures are those of the spoken language, the structures which an 8 year old French boy or girl would use in his native tongue. Mastery, that is an ability to hear and use them in speech automatically without thinking about them, is to be achieved at the end of the first semester."

Professor Mueller's investigation explored the problem further. "The nature of language was also investigated from another point of view. Is an utterance a logical construct or an automatic response? Does the native speaker choose the grammatical features consciously or are they habitual? Psychology insists that the use of a code is a skill, something we do without thinking. The way we use the structures of the language follows long-established habit patterns."

With this as a new point of departure Professor Mueller considered that the principle of minimal steps conceived by Professor Skinner for the programing of materials to be learned through a teaching machine could be adapted to teaching by television. "Television," he states, "seems to be particularly suited if the machine-teaching concepts are accepted. It can present to the student auditory and visual stimuli to which he must respond orally. The auditory stimulus can be reinforced through a good picture, or a visual stimulus can be used to elicit an oral response. The response can be reinforced by presenting the correct response either to the ears or the eyes or both."

In the light of these considerations the first-semester materials were programed. "The Modern Language Audio-Visual Research Project... provided about 200 visuals especially prepared in Paris for this purpose, illustrating common objects such as clothing or food, people, and common activities such as buying, selling, or the activities of the home. Each lesson, however, does not present a message, does not center around a story. It is not built around a cultural topic, but around a structure. Each structure is drilled with about 100 basic sentences used again and again from lesson to lesson with a very limited vocabulary. It is massive drill or pattern practice using the visuals either as reinforcers or as stimuli."

Following the TV presentation, which lasts half an hour, Professor Mueller explains, the instructor has the opportunity to make explanations which he considers may still be needed. "Above all, he has an opportunity to give what the machine cannot give, namely individual incentive." This is defined as the student's opportunity to show his skill to others.

Professor Mueller emphasizes the role of the teacher in the following manner: "The time after the TV presentation may be decisive in terms of the success of the whole program. It is obvious that an instructor working at cross purposes with the TV teacher merely confuses the students. Both must operate as a team, have the same objectives, and reasonably agree on the materials and the approach. The class instructor can do more, though. He is the one who can best communicate his enthusiasm. He alone can establish the necessary relationships conducive to learning."

In his concluding paragraph Professor Mueller reports the following: "The results so far indicate that the differences achieved between TV sections and control groups are statistically not significant. Whether a marked improvement can be achieved through more personal attention... remains to be seen." (Professor Mueller pointed out that some of the staff time saved by the TV program could be devoted by the instructor to giving his students more individual attention.)

A survey of TV acceptance by the students as a teaching medium is an interesting part of the report. "Generally the students who have never been taught by TV resist being assigned to a TV section. Their fear, which is legitimate, is best expressed in the words of one student: 'Now I am responsible for learning.' They fear lack of personal attention in the course and are afraid that once they are responsible they will not learn as well. A survey showed that 90% of the students in control sections would not choose to take a foreign language by TV. Of the students in the TV sections at the end of the course about 70% indicated they would again take a course taught through this medium.

Comment

Professor Mueller was precluded from providing information about his population, the staff and the manner of conducting the control sections by the limitations of a report of article length. This experimentation was nevertheless a major project in language education. A number of departments and service divisions of the University of Florida participated in the investigation. Dr. John Ball, then professor in the College of Communication Arts of Michigan State University, served as consultant.

The results of the experiment are solid and do prove the feasibility of a television program based on audio-visual materials. The TV program was as good as that conducted exclusively by the classroom instructor and held promise, with modifications, of becoming better.

There is, of course, not one way only of learning a second language and the better way is determined by the circumstances. Likewise, students bring different motivations to their learning. Some students bring their own motivation to language learning because the subject is necessary for reaching another and primary goal such as graduation or obtaining a certain kind of position. Others, with a considerable amount of good will, give the subject a try because it appears to be the thing to do. If these students are to be motivated to work, and learning a second language is work, it must be by the character of the materials and the teacher who transmits them.

The question therefore arises whether, in eliminating the message, a part, or even a substantial part, of the motivation is not also being eliminated. It is perhaps compensated for by the feeling of accomplishment in mastering structure, by knowing that one can put words together correctly. However, even if learning a skill is a mechanical process which involves the mind only as a machine, the student is nevertheless a human being who, as he is learning to communicate in another language, wants to see himself in the situation where he would be communicating what his mechanical training is making possible. The problem consists in the reconciliation of the two principles, that of communicating a thought, largely based on visualization, by means of conditioned reflexes which produce the sound symbols of speech. Is it not possible to learn the code in the context of a useful message? Is there really an advantage in separating the code from a message worthy of communication? If not, the problem consists in selecting meaningful messages and keeping them simple enough for the code to be learned.

Professor Mueller's study of linguistic programing led to a contract between the Title VI Branch of the U.S. Office of Education and the Project for the production of taped manipulative exercises covering the 92 most common French structures, each structure being drilled for about 20 minutes. The tapes were recorded by a team of nine professional French speakers and bring to the student a variety of authentic speech performance. Since there is an index of the subjects of these exercises they can be used in support of any beginner's book or as remedial or review practice for more advanced students. The lexical items are limited to the 300 most common words.

The above exercises, *La Structure de la langue francaise*, by Professor Mueller, were reviewed for the *Modern Language Journal*, Vol. XLVI, Nov. 1962, No. 7, by Professor Edward M. Stack of Washington University. Professor Stack concludes his review in the following terms: "In these days of extreme lack of truly effective tapes for the laboratory, it is a pleasure to be able to recommend this well prepared set which is so adaptable to all texts. The students using these tapes will immediately be involved in an active and systematic learning experience, rewarding to student and teacher alike. Professor Mueller and his colleagues in this project are to be congratulated."

Since television was the substantive part of Professor Mueller's concerns, and that of the many who assisted him in the production of materials, it is here that what reservations there may be about television should be expressed. Project production intends its visual materials to transport the student out of the classroom and into a situation where the language he is learning is being used in the way the occasion requires. It is believed therefore that the picture should be big enough and good enough for the student to identify himself with what he sees. Is it possible for this to take place with a class of average size watching a standard TV set with a black and white picture, or is there too great an awareness of the frame around the picture, that is, the all too familiar classroom surroundings? If there is a solution to mass instruction in languages it could also be by the presentation of the materials of instruction to very large groups under theatre conditions with film and screen, followed by work in smaller groups and in the language laboratory. A requirement for such a presentation is that the student be able to see and hear perfectly. This may occasion the need to install earphones and audio-active microphones at every student position.

A Statistical Analysis of Pupil Achievement in an Integrated Audio-Visual French Course, a doctoral dissertation by Robert P. Jochmans, Wayne State University, 1963

Problem: "This study attempts to answer the question: What is the effect of integrated, audio-visual instructional materials and teaching techniques on pupil achievement in second-year high school French in four abilities: understanding, speaking, reading, and writing?" (iii)

Sample: The experimental group consisted of 28 fourth-semester French students at Dondero High School in the fall semester of 1960, Royal Oak, Michigan. The control group consisted of 27 fourth-semester French students also at Dondero in the fall semester of 1960. After eliminating students for whom complete data was not available, each group numbered 25.

Instructional Materials: The following instructional materials were used by the experimental group: Aspects de France films 1-6 (all films in the series completed by 1962, each 10 minutes); Aspects slide sets for each film, averaging 32 slides per film; Aspects student workbook and teaching guide for the first five films; (Because Dondero had no language laboratory at the time, the Aspects tapes were not used.); Le Petit Prince by Antoine de Saint-Exupéry; Linguistic Pattern Practice, a manual written by Theodore Mueller and George Borglum based on Saint-Exupéry's Le Petit Prince; sound filmstrip for Le Petit Prince. (Because Dondero had no language laboratory at the time, the taped exercises and dramatizations were not used.)

The instructional materials used by the control group were as follows: Aspects student workbook and teaching guide; Le Petit Prince by Antoine de Saint-Exupéry; Linguistic Pattern Practice, a manual written by Theodore Mueller and George Borglum based on Saint-Exupéry's Le Petit Prince.

Testing Instruments:
1. Reading Test
2. Writing Test
3. Understanding Test
4. Speaking Test
5. Cooperative French Test: Part I, Reading; Part II, Vocabulary; Part III, Grammar
6. Cooperative French Listening Comprehension Test
7. Le Petit Prince Test

The pre-test consisting of tests numbered 1 through 6 was administered just before the beginning of the experiment. The post-test consisted of tests numbered 1 through 7 and was administered after completion of the experiment. The first four tests and the last test are originals, designed by the investigator. Two original questionnaires were designed, one to gather personal data regarding each student and the other, administered before and immediately after the experiment and again one year later, to measure student attitude as it reveals motivational value of audio-visual materials. Results of the speech and writing tests were evaluated by two evaluators.

Findings: An analysis of covariance applied to the results of tests 1 through 6 yielded the following information:

Tests 1-6 (as numbered in this summary)
"...the experimental group was found superior in the Cooperative French Test, Part I (Reading), II (Vocabulary) and III (Grammar) combined; in the Cooperative French Test, Part III, (Grammar); and in the Original Writing Test, where the difference was found highly significant at the .01 per cent level. The control group was found superior in the cooperative French Test, Part I, (Reading); Part II, (Vocabulary); in the Cooperative French Listening Comprehension Test; in the Original Understanding Test; in the Original Reading Test; and in the Original Speech Test." (p.131)

Le Petit Prince Test (numbered 7 in this summary)
The purpose of the test on *Le Petit Prince* was to analyze the difference between groups, if any, in factual recollection and comprehension of ideas. It was a hypothesis of the investigator that there would be a difference in favor of the experimental group. The mean, median, and mode were calculated for each test. The results show "...only a slight difference between the means in favor of the control group and only a slight difference in the medians in favor of the experimental group, but a significant difference in the mode in favor of the experimental group..." (p. 132), the advantage of the experimental group clearly justifying acceptance of the above hypothesis.

Attitude Questionnaire:
"...the attitude test shows that the students' attitude toward language learning was not affected by either method in the majority of the cases, although the audio visual method seems to have led the majority of students toward more practical purposes than those in the control group." (p.129) This result makes necessary the rejection of the hypothesis of the investigator that the experimental materials would produce in the experimental student an attitude more conducive to second language learning than that of the control student.

Factors Influencing the Outcome of the Experiment: (Summary of Investigator's "observations.")

Favorable Factors:
1. Both groups were taught by the same teacher.
2. There were no disturbances in the administration of tests.
3. It was possible to conduct the speaking test with only one student in the classroom at a time as planned.

Unfavorable Factors:

1. There were no standardized tests at the time for measuring aural comprehension and oral production.
2. The teaching materials were at that time experimental and designed for more rapid use by college students.
3. Because of the absence of a language laboratory, the students did not have the advantage of the use of Aspects or Le Petit Prince tapes which were designed as an integral part of the course.
4. The control group had the advantage in the intelligent quotient.
5. There was a higher degree of unwillingness or inability to study on the part of the students than is desireable when making a comparative evaluation of two teaching methods.
6. The experimental group adopted a passive attitude toward the materials, expecting to learn with a minimum of effort. This mistaken attitude was not detected until quite late in the course of the experiment.
7. Experimental students were to a greater degree motivated for practical uses of the language than control students.
8. There is a possibility that the teacher, in trying to be fair to the control group, may have unconsciously provided better instruction for the control group than for the experimental group.

Comments:

Dr. Jochmans' dissertation is very different from the preceding studies in that it deals with a relatively small population, that the same instructor taught both the experimental and the control sections, that he was using intermediate materials for the second year of high school and particularly that both groups were using the same materials with the exception of the visual elements intended to accompany them.

Dr. Jochmans is himself greatly in favor of the use of integrated audio-visual materials and has furnished his own observations as possible explanations of why the experimental section was superior in highly significant degree only in the Original Writing Test. He points out the fact that whereas the control section was continuing a method of language learning with which it was familiar, the experimental section was coping with a change, and one in which they appeared to have such confidence that they thought pictures would work the magic of replacing study.

Beyond this, Dr. Jochmans believes he may have exerted more effort with his control section than with his experimental section in order to eliminate any possibility of bias.

My own interpretation of these results brings me back to the concluding comments on Dr. Dostal's study, and the possibility that the experimental sections were superior in speaking because they had something to talk about. Since the substance with which these two sections, experimental and control, were dealing was either cultural or philosophical, with the same expert directing their performance, there is a possibility here that the role of the picture changes as the need for it to illustrate meaning lessens, and that the part that it does begin to play in the learning and motivating process was not foreseen by the investigator and his advisers.

Dr. Jochmans points out, as do other evaluators, that there are as yet no standardized tests in this field and that much is still left to be learned from further investigation.

CHAPTER III

MOTIVATIONAL FACTORS IN THE STUDY OF FRENCH

A Study Prepared by
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INTRODUCTION

This study explores motivational factors incident to learning a modern foreign language. Designed as a pilot study, the research aims at developing instruments which will isolate and measure potentially important motivational variables in learning. Particularly, interest has centered on some of the variables which may be influenced by use of the new media.

This report focuses primarily on the instruments which were developed. It discusses: (a) the indications of internal consistency within each instrument, (b) the consistency of each instrument over time, and (c) the inter-relationships among the instruments.

As a by-product of instrument development, a large body of potentially useful information has emerged about the French student. This information is reported together with some apparently tenable hypotheses which bear further exploration.

Page 3.

7. Job expected. (The predicted occupation.)
8. Expected job evaluated. (Again in terms of importance, pay, risk, power, respect, excitement, and difficulty.)

Page 4.

9. Job attributes. (Interest in such things as travel, buying foreign goods, moving the family, working with similar or different people.)
10. Armed services travel. (Interest in foreign duty)
11. Future avocations. (Likely activities such as reading books and newspapers, attending PTA, lodges, clubs, church, American movies, foreign movies, voting, travelling in the U.S. and abroad.)

Page 5.

12. Subject evaluation.
General perceived value of all coursework.
Ranking of courses currently taken by usefulness.

Page 6.

13. Evaluation of most useful subject. (In terms of a series of five-point scales including value, exciting-boring, importance to future, pleasant-unpleasant, easy-hard, and useful-useless.)
Expected grade in the most useful course.

Page 7.

14. Evaluation of the least useful course. (As above.)

Page 8.

15. Evaluation of second most useful course. (As above)

Page 9.

16. Evaluation of second least useful course. (As above)

Pages 10 and 11

17 and 18. Evaluation of any other courses being taken (As above.)

Page 12.

19. Course commonality. (An examination of the constructs being used by students in thinking about their courses. The degree to which courses are seen as being similar and the aspects of perceived similarity.)
French and English
French and Social Studies (or History)
French and Science.
French and Mathematics
English and Social Studies (or History)
English and Science

Page 13. English and Mathematics
Social Studies (History) and Science.
Social Studies (History) and Mathematics
Science and Mathematics

Page 14

20. List other members of the family.
21. Father's place of work.
22. Father's kind of work.
23. Mother employed?
24. Mother's kind of work.
25. Father's education.
26. Mother's education.
27. Any foreign language spoken in the home? Which?
28. Country of ancestral origin.

Page 15.

29. Importance of the student's performance in French to the mother figure.
30. .....to the father figure
31. ......to the older brother figure.
32. .....to the older sister figure.
33. .....to the best friend.

Page 16.

34. Amount of time spent studying each day.
35. Study location.
36. Any special problems that make study difficult.

Page 17.

Introduction to the attitude items and the system of marking. Subjects are provided a six-point scale, ranging from "agree very much" to "disagree very much."

Page 18 through 23. Attitude items. (Sixty-four statements which provide the ingredients for ten sets of attitude scales.)

Page 24. Good student image. (Twenty statements describing a "good student" with six-point scales to elicit agreement or disagreement.)

Page 25. Self image in student role. (The same 20 statements now applied to "I, myself".)

Phase Two. Approximately a month after the first questionnaire, the students were asked to fill out a second. Essentially, this questionnaire was an abbreviated replication of the first. Students were presented with 24 of the original 64 attitude statements, and they were given the opportunity to evaluate the "French course I am taking now" in terms of value, excitement, importance, pleasantness, ease, and usefulness. In addition, the students indicated how much time they were spending on the study of French compared to other courses, and they answered a series of information questions about French coasts and seaports.

Phase Three. Two of the four groups in the study then saw a film produced by the Modern Language Audio-Visual Research Project entitled, La France et la Mer. Following this film, and approximately a week after the second questionnaire, students in these two groups were tested again.

The questionnaire was identical to the Phase Two questionnaire with the addition of 12 attitude statements about the film.

Phase Four. At the end of the course, all groups were again given a questionnaire which replicated almost entirely the Phase One instrument. The only omissions were questions relating to factual information, such as family background, which presumably would not change. Additions included a page of questions (Page 14) asking what had contributed most (and least) to the students' learning, what the student would like to spend more (and less) time on, and whether the student felt he was above or below the class average in his ability to actually handle French in a practical situation. Two new attitude items were also added to the original 64; they asked if the student was sorry he took the course and whether he would like to take a good deal more French.

In summary, four questionnaires, administered at various times during the first semester of a French course, provide a broad array of information about the beginning French student and his social and psychological environment.

THE DESIGN OF THE STUDY

Subjects for the study were 155 high school students, mostly sophomores, in four Detroit metropolitan area schools. One of the four schools was used as a control group and received no films during the term. Two of the schools received one motion picture, *La France et la Mer,* between the Phase II and Phase III questionnaires. The third school received a slidefilm and a Phase III only questionnaire similar to the Phase III questionnaire administered to the two film groups.

The design of the study, with the number of subjects in each group at each phase, is then as follows:

TEST GROUPS	PHASE I	PHASE II	TREATMENT VARIABLE	PHASE III	PHASE IV
School A	37	27	Motion Picture	35	34
School B	15	11	Motion Picture	13	10
School C	77	0	Filmstrip	55	59
School D	50	0	None	42	36

ATTITUDE MEASUREMENT

Thurstone, a pioneer in the study of social attitudes, describes an attitude as "the degree of positive or negative affect associated with some psychological object."[1] A vast number of definitions have been offered for attitude and related concepts such as belief, value, and expectation.[2] Some authors argue that "attitude" has come to mean so many things that it is no longer a valuable term for social science research.[3]

Most authors seem to agree, however, that an attitude involves some object or concept which can be held in psychological awareness and toward which the individual holds some positive or negative evaluation or feeling. These feelings, in turn, are usually expected to affect the way the individual acts toward the object. Frequently, in fact, the attitude is considered to be the predisposition to act in a certain way toward something.

In addition to having content and some positive or negative direction, an attitude is usually assumed to have varying degrees of intensity. It should be possible to indicate not only whether the individual favors or disfavors an object, it should be possible to detect varying degrees of favorability.

Attitudes are also often described along other dimensions, such as saliency, (the degree to which the attitude is easily evoked), specificity, verifiability, consistency, and so on. Recently, Guttman has advanced a mathematical model which seems to parallel some of these "principal components."[4]

Attitudes can be inferred in a number of ways, including direct observations of the way an individual acts toward an attitudinal object. Usually, of course, attitudes are measured by way of statements which elicit either agreement or disagreement.

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[1] L. L. Thurstone, "Comment," *Amer. Jour. of Sociol.*, LII (1946), 39-50.

[2] B.F. Green, "Attitude Measurement," *Handbook of Social Psychology*, ed. by Gardner Lindzey (Reading, Mass.: Addison-Wesley, 1954), I, 335-369.

[3] Alfred L. Lindesmith and Anslem Strauss, *Social Psychology* (New York: The Dryden Press, 1956).

[4] Louis Guttman, "The Principal Components of Scalable Attitudes," *Mathematical Thinking in the Social Sciences*, ed. by Paul Lazarsfeld (Glenco, Illinois: The Free Press, 1954).

Edwards describes a "statement" as "anything that is said about a psychological object."[5] The class of all possible statements that could be made about a psychological object is usually referred to as a "universe of content." Attitude measurement usually involves selecting a sample from this universe of possible statements.

Having a sample of statements, the behavioral scientist is usually interested in developing a scale so that he can order individuals in terms of their attitudes or describe the distribution of attitudes in certain populations. Traditionally, two approaches have been used to develop scales: construction and scale analysis. The first method usually involves a set of judges making predictions about the scale values of the statements. The second method depends upon the examination of direct responses from a group of subjects.

One way of making such an examination is the scalogram analysis, developed by Guttman.[6] This is the approach used for most of the scales developed in this study. In addition, a method derived from Osgood's "semantic differential" approach,[7] is used to obtain an evaluation of the French course.

Scalogram analysis provides a procedure for evaluating sets of attitude statements to see if they meet the requirements of a cumulative scale. If a set of statements is to meet these requirements, persons who answer a given question favorably all should have higher ranks or scores than persons who answer the same question unfavorably. From the individual's rank or score it should be possible to know exactly which items he has endorsed. The response to any item then becomes a "definition" of the respondent's attitude.

When responses to a set of statements meet the requirement of a Guttman or cumulative scale, the set can be said to form a unidimensional scale. The determination of unidimensionality is seen by Guttman as a key problem in attitude scale construction and it has obvious implications when a scale is to be used either as a predictor or as a criterion variable.

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[5] Allen L. Edwards, *Techniques of Attitude Scale Construction* (New York: Appleton-Century-Crofts, 1957), p. 10.

[6] Louis Guttman, "The Basis for Scalogram Analysis," *Measurement and Prediction*, ed. by S. A. Stouffer et al. (Princeton, N.J.: Princeton Univ. Press, 1950), pp. 60-90.

[7] Charles E. Osgood, George J. Suci, and Percy H. Tannenbaum, *The Measurement of Meaning* (Urbana: Univ. of Ill., 1957).

The principle test of scalability is the "coefficient of reproducibility." This is a measure of the scale's deviation from perfection and is arrived at by dividing the number of errors, the wrong predictions based on scale scores, by the total number of responses; this figure is then subtracted from one. Scales which have a coefficient of reproducibility of .90 or higher are taken by Guttman as "efficient approximations of perfect scales."[8]

While the coefficient of reproducibility is the chief measure of scalability, it is not a sufficient test. The scale also must meet requirements touching on the pattern of errors, the range of marginal distributions, the number of items in a scale, and the number of response categories in each item.

If a scale has a coefficient of reproducibility below .90, it still may be a valuable "quasi-scale," provided that the pattern of errors reveals no "non-scale type." A non-scale type suggests the presence of more than one dimension, and in this case each dimension should be the basis for a separate scale. If no non-scale type appears, it is usually assumed that the error arises from a number of minor variables and is random.

The scalogram analysis provides advantages in the areas of description, interpretation and prediction.[9] First of all, it is a strong test of the internal consistency of a scale. Guttman argues that a universe has but one "internal validity" but many possible "external validities."[10] In other words, formal analysis may determine the internal validity, but a scale may be used for many different prediction purposes and the validity of these predictions can only be determined by experimental observations to determine the correlation between the predictor and the criterion.

In the area of practical research, scalogram analysis provides a useful approach to the development of brief, effective instruments. As Stouffer writes:[11]

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[8] Guttman, "Scalogram Analysis," *Measurement*, p. 64.

[9] Edward A. Suchman, "The Utility of Scalogram Analysis," *Measurement and Prediction*, ed. by S. A. Stouffer et al. (Princeton, N. J.: Princeton Univ. Press, 1950), p. 122.

[10] Louis Guttman, "Problems of Attitude and Opinion Measurement," *Measurement and Prediction*, ed. by S. A. Stouffer et al. (Princeton, N. J.: Princeton Univ. Press, 1950), p. 57.

[11] S. A. Stouffer, "An Overview of the Contributions to Scaling and Scaling Theory," *Measurement and Prediction*, ed. by S. A. Stouffer et al. (Princeton, N. J.: Princeton Univ. Press, 1950), p. 6.

> If an attitude area is scalable, a relatively small number of items is sufficient for classifying people for many practical purposes. Thus, while a larger number of items may be required in pre-tests in order to study the structure of each attitude, only a small number of items need be used in a final study for those attitudes which are scalable.

Guttman usually uses four to six items for a scale, but Stouffer observes that three or four items out of a scalable area are sufficient, and for some purposes a single item may do.[12]

THE SCALOGRAM ANALYSIS

In the present study, scalogram analysis was used on: (a) the 64 attitude items from the Phase I questionnaire; (b) the same 64 items from the Phase IV questionnaire; (c) the 20 items from the "Good Student Image" question at Phase I; (d) the 20 items from the "Self-Image" question at Phase I; (e) the same "Self-Image" items at Phase IV; and (f) the 12 film attitude items from Phase III.

For the initial analysis, the six response categories for each item were dichotomized into a positive and a negative category. For the Phase I items, cutting points were chosen to distribute the responses and maximize the parallelogram pattern. At Phase IV, a mid-point was taken for all items.

With the exception of the film attitude items, the data was analyzed first with the Lingoes multiple scalogram analysis program for the IBM 709.[13] In the Lingoes analysis, the computor selects first the item which has the largest number of positive responses, calculates which item is closest to the first, selects that one and continues until some predetermined error level is reached. The computer then starts on the item which has the highest number of positive responses in the set of statements remaining. Once an item has been selected for a scale, it is not available for other scales.

The original multiple scalogram analysis generated a large number of one, two and three item scales from the data in each area. These embryonic scales were re-combined into a smaller number of longer scales. Some items in each area were eliminated.

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[12] Stouffer, "Overview," Measurement, p. 18.

[13] J. C. Lingoes, "Multiple Scalogram Analysis: A Set-theoretic Model for Analyzing Dichotomous Items" (Unpublished paper, Ann Arbor: Univ. of Mich).

From the 64 attitude items, ten scales were constructed using a total of 51 of the items. For each scale constructed at Phase 1, a comparable scale, using the same items, was constructed at Phase IV. From this total of 20 scales, six had a coefficient of reproducibility of .90 or above.

Nineteen of the 20 items from the "Good Student Image" and "Self-Image" area were similarly broken into three scales, with the same items clustered at Phase I and Phase IV, and between the ideal and actual image. Five out of these nine scales have a coefficient of reproducibility of .90 or higher.

Finally, ten of the 12 film attitude items were taken together as a scale and the coefficient of reproducibility for this scale is .89.

The pattern of responses and the error analysis of each scale will be found in Appendix C. The scales have also been used as predictor and criterion variables and appear in Appendix D as variables in the correlation matrix, and in Appendix E as variables in the factor analysis. In addition, some of the individual items which did not scale are included in these analyses.

THE RESULTS OF THE SCALOGRAM ANALYSIS: THE SCALES

From the scalogram analysis, a total of 30 scales emerged. Ten of the 30 have coefficients of reproducibility over .90, the highest coefficient being .94 and the lowest being .80. As would be expected, each scale shows a significant correlation between Phase I and its replication at Phase IV. While significant, the correlations are not universally high; the lowest is .26 and the highest is .65.[14]

Most of the scales (10 out of 13 sets) improved from Phase 1 to Phase IV in terms of the coefficient of reproducibility. In part this may reflect the different cutting points selected for items at the two phases, but it also seems to indicate more agreement and attitude structure in the population being tested.

The scales formed from the 64 attitude items have been tentatively labelled: (a) French Attitude; (b) New Media Utility; (c) Escapism; (d) French Utility; (e) French Culture; (f) Language Sophistication; (g) French Speaking; (h) Language Ease; (i) Study Attitudes; and (j) Self-Adequacy. Each of these scales has two versions, from the Phase I and the Phase IV data.

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[14] Correlations of .23 and above are significant beyond the .01 level.

The three scales from the image area have been labelled simply A, B, and C. There are, in other words, an Ideal-A, a Self-A, an Ideal-B, a Self-B, an Ideal-C, and a Self-C. Each of the Self scales in turn has a Phase I and a Phase IV version.

Finally, there is the Film Attitude scale which contains the statements from the Phase III, post-film questionnaires.

French Attitude

This scale might be more fully labelled "Attitudes toward the French people and their institutions." In general, it contains a number of unflattering stereotypes and comparisons of the French people. The statements in the scale are as follows:

*1. The French people are backward in trade and industry compared to England and the United States.

*2. The French people do not have a very good system of government.

*3. The French people are lazy.

*4. Foreign people do not know as much about the United States as we know about foreign countries.

*5. The French people are not so well educated as the American people.

*6. The French people do not have such nice cities as the Americans do.

*7. The French people have lower morals than the Americans have and are more dirty-minded.

*8. The German people keep everything cleaner and neater than the French people do.

*All of the items in this scale have been reflected so that, as with the other scales, a low score reflects a favorable attitude toward the attitudinal object.

The coefficient of reproducibility for this scale was .87 at Phase I and .92 at Phase IV. The correlation between the two phases is .63, the second highest among the 13 sets of scales tested at the two phases.

The attitudinal object in the scale appears to be clearly the French people, but it is interesting to note that one item, the fourth, refers to "foreign people" rather than the French. At Phase IV, this item was the highest error term, but it was still within the 15 percent error figure used as a criterion for acceptable items. At Phase I, this item was fourth in terms of error and again within the 15 percent criterion. It seems possible that the other statements in the questionnaire provided a frame of reference which made the French the most salient "foreign people". There also is the possibility, of course, that the scale may reflect more general attitudes toward foreigners, the French being the most salient representatives of this class of attitudinal objects.

New Media Utility

This scale appears to measure attitudes about the usefulness of new media. A low score on this scale would seem to indicate that the student feels he can learn from pictures, slides, movies, tapes and phonographs and that these media are valued educational tools. The items in the scale are:

1. I think I can learn more from a book which has pictures in it than from one which does not.

2. I generally learn more in classes that use movies, slides, pictures, and charts than in classes that just use books.

*3. If I had my choice, I would rather not see a motion picture in which all the talking is in a foreign language that is unfamiliar to me.

*4. A school book is likely to be more helpful than a tape recorder or phonograph to someone who wants to learn French.

*Reflected items.

The coefficient of reproducibility for this scale is .86 at Phase I and .88 at Phase IV. The correlation between the two phases is .26, the lowest found among the 13 sets of scales tested at Phase I and Phase IV.

The last statement ("A school book...") is the highest error item in the scale at both phases and removing this item might make the scale more explicitly a pictorial dimension.

Some of the other items in the questionnaire might at first be expected to cluster with the statements in this scale, forming a general audio-visual dimension. There appears to be a distinct split, however, between the perceived utility dimension and a more general preference dimension which has finally been tagged simply "escapism."

Escapism

The four items in this scale all relate to visual experiences which seem to indicate a desire for the new, the different, and the romantic. The statements in the scale are:

1. I like to see foreign movies produced by the French.

2. I like American movies which take place in France-like "Gigi."

3. I like to look at pictures of far-off places.

4. I like to look at colored slides projected in the classroom.

The coefficient of reproducibility for the scale at both phases is .90. The correlation between the two phases is .46. The scale appears to be distinctly separate from the preceding New Media Utility scale at Phase I, with the correlation between the two scales at virtually zero. At Phase IV, however, there is a significant correlation of .39 between the two scales.

French Utility

This scale appears to measure the student's preference for the French language and for situations in which French might be spoken. The student with a low score on this scale appears to like French and to be willing to project himself into situations where he could use the language. The items in the scale are:

1. I would like to visit the French-speaking parts of Canada.

2. It's too bad so few Americans speak French well.

3. I would rather visit Paris than London.

4. If I had my choice, I would like to have a job that would give me a chance to use French.

5. The French language sounds nicer to me than the English language.

6. I would rather visit France than any other country in Europe.

7. I would like to have a chance to talk French to a boy or girl of my own age.

The coefficient of reproducibility for the scale is .92 at Phase I and .97 at Phase IV. Between the two phases, the correlation is .58, the third highest among sets of scales tested at Phase I and Phase IV.

French Culture

This scale includes three items which appear to relate to the student's willingness to learn the French language in its cultural context. The items are:

1. The more you learn about French customs, the better you can learn the French language.
2. A language is related to the way the people who speak it live and think.

3. I like to see educational or documentary films about life in France.

This coefficient of reproducibility for the scale at Phase I is .90 and at Phase IV it is .88. This is one of the two scales to have a lower coefficient at Phase IV than at Phase I.

The correlation between the two phases is .30

The scale is interesting in one respect in that it seems to tap an underlying dimension between learning the cultural content of the language and the medium of the motion picture. The first two items would first appear to fit as well in the next scale, Language Sophistication, but they scale better in this dimension and there is little correlation between this scale and the next. The last item looks at first like an audio-visual item, but apparently the film content throws it clearly into this scale.

Language Sophistication

This scale explores attitudes toward language which seem to reflect a degree of language sophistication. The statements are:

*1. In order to learn a foreign language well, you need to keep a lot of rules in mind all the time.

*2. In a hundred years, the English language will be just the same as it is now.

3. Learning a foreign language is very much like learning the English language.

*4. Some languages are better than others.

*5. In a hundred years, the French language will be just the same as it is now.

*Reflected item.

The scale has a coefficient of reproducibility of .80 at Phase 1 and .90 at Phase IV. There is a correlation of .39 between the phases.

French Speaking

This scale examines attitudes toward spoken French, particularly factors involved in pronunciation and comprehension. The individual with a low score on this scale appears to be accepting the classroom situation as a valuable learning situation; the teacher and other students are at least not perceived as a hindrance. Statements in the scale are:

*1. If I could spend a month in France right now I could learn more French than I could learn from a year in French classes.

*2. I have never heard my French teacher pronounce a whole word; there is always some part missing.

3. It is easier to understand someone speaking French if you can watch his face and gestures.

*4. I feel that my pronunciation of French is spoiled by hearing other members of my class.

*5. French people do not seem to speak French as clearly as we speak English.

*Reflected items.

The coefficient of reproducibility at Phase I is .85 and at Phase IV it is .89. The correlation between the two phases is .38.

Language Ease

This scale gives an indication of the perceived easiness of French to the student and includes an estimate of the student's own ability compared to other students. The statements are:

1. The French language is easier than the German language or the Russian language.

2. I feel that I can learn a foreign language better than most students.

3. The French language is easier than the Spanish language.

The coefficient of reproducibility for the scale is .90 at Phase 1 and .94 at Phase IV. This was one of two scales which reached the criterion coefficient at both phases. The correlation between Phase 1 and Phase IV is .45.

Study Attitudes

This scale taps attitudes toward school work, and specifically toward reading, writing, history and foreign language. The items in the scale are:

*1. I don't like history.

*2. I don't like English writing courses.

*3. I don't like the idea of studying a foreign language.

*4. I don't like to read.

*Reflected.

The coefficient of reproducibility at both the first and the last phase is .89. The correlation between the two scales is .68, the highest correlation registered among the 13 sets of scales tested at Phase 1 and Phase IV.

Self-Adequacy

In a pre-test of the instrument used in this study, the Dogmatism scale[15] was used with a group of college students. Rokeach suggests that this scale measures what he calls "open and closed mindedness." He presents evidence which seems to indicate that the closed-minded person learns differently from the open-minded person. Closed-mindedness also appears to relate to ethnocentricity and the rejection of out-groups.

This pattern seems important in the foreign language learning situation. If the closed-minded person learns differently, he may perform differently when studying a foreign language, especially when the media of presentation are varied. Also, it seems possible that ethnocentric feelings about the out-group might extend to foreign countries and foreign languages, making it more difficult for the closed-minded individual to appreciate and profit from the cultural content of the language.

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[15] Milton Rokeach, The Open and Closed Mind (New York: Basic Books, 1960).

The use of the full Dogmatism scale made the pre-test instrument very long, however, and an attempt was made here to use only one dimension of the scale, an aspect which might be described as general feelings of self-adequacy. In Rokeach's formulation of the open and closed-minded continuum, one of the basic factors in closed-mindedness appears to be the amount of perceived threat in the psychological environment and the individual's sense of adequacy in the face of this threat.

Seven items were selected from areas which Rokeach describes as "beliefs about self-adequacy and inadequacy" and "beliefs regarding the aloneness, isolation, and helplessness of man."[16]

An eighth item, originally from the MMPI, appeared to fit the pattern of what Rokeach calls "conflict with self" and this item (statement three below) was carried over from the pre-test instrument to the present questionnaire. The items in the scale are:

*1. I'd like it if I could find someone who would tell me how to solve all my personal problems.

*2. At times I think I am no good at all.

*3 Sometimes I think things I don't want to think.

*4. The world we live in is a pretty lonesome place.

*5. I am afraid of people who want to find out what I'm really like for fear they'll be disappointed in me.

*6. Man on his own is a helpless and miserable creature.

*7. Most people just don't give a "darn" for others.

*8. It is better to be a dead hero than to be a live coward.

*Reflected items.

The coefficient of reproducibility is .93 at Phase I and .94 at Phase IV, while the correlation between the two phases is .48.

Ideal and Self Images

In the pre-test instrument mentioned in the last section, two twenty-Statement Tests were included. Subjects were asked to complete the sentences

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[16] Rokeach, Open, pp. 75-76.

"A good student. . ." and "I, myself, . . ." This task took a fair amount of time, however, and as part of a long questionnaire, it elicited relatively spotty response.

In this questionnaire, therefore, an attempt was made to provide the subjects with a set of prepared statements which could be accepted or rejected. High frequency items from the pre-test were used, plus statements which seemed likely to have more meaning for a high school audience. (The pre-test group included 60 college sophomore men, picked on a basis of high and low achievement, and a group of beginning college French students.)

In the present instrument, the subjects were told: "Here is a list of things a good student might or might not do. We want you to put a "x" mark on each line to show whether or not you think that a good student would do these things." The subject was then provided with six choice categories, ranging from "I agree very much" to "I disagree very much."

The section started " A GOOD STUDENT" and this was followed by 20 statements which completed the sentence.

In addition to this opportunity to indicate what an ideal student is like, the subject was given a chance to rate himself against the same statements, providing one indication of self-ideal discrepancy.

The students were instructed: "Now, we want you to put a "x" mark on each line to show how often you, yourself, do each of these things." The subjects were then given six categories (a) always; (b) very often; (c) more often than not; (d) less often than not; (e) seldom; and (f) never. The statements were similar to the previous set, but were preceded by "I, myself. . ."

In the first multiple scalogram analysis, the twenty items splintered into a large number of one and two statement "scales." Lowering the coefficient or reproducibility from .90 to .80, however, it is possible to develop three scales, using all but one item.

(The deleted item is: "Studies long and late for exams." This statement may have drawn somewhat ambiguous responses depending on whether the subject construed it to mean a student who was conscientious about exams, or someone who was over-anxious, or someone who let his work slide until the last minute.)

Each of the scales has a distinct pattern, but it has not been easy to find a simple, single label to describe the dimensions or belief or attitude revealed. Rather than reify a name which may oversimplify, we will for the present call the scales A, B, and C.

Ideal A and Self-A.

This scale seems to reveal a dimension of "personal correctness" or "inner directedness." There appears to be a concern with classroom deportment, as well as with correctness in speech and appearance. The printed word appears to be accepted as an authority, but the final authority is the self and there is an emphasis on making up one's own mind and on independence in homework.

The same cluster of items appears in the Ideal-A scale and in the two Self-A scales, at Phase I and Phase IV. The only difference between the Ideal and Self statements are that the former are stated in the third person and the Self statements are stated in the first person. The statements in the scale are as follows:

1. Pays attention in class.

2. Attends all of his classes.

3. Corrects the mistakes of others.

4. Dresses neatly

5. Takes time to read the newspaper.

6. Is careful to speak good English.

7. Reads a great deal.

8. Does his lessons before the last minute.

9. Makes up his own mind about what is right.

10. Does his own homework.

The coefficient of reproducibility for the Ideal-A scale is .89. For the Self-A scale, at Phase I, the coefficient of reproducibility is .86, and at Phase IV it is .91. The correlation between the two phases of the Self-A scale is .33. The correlation between the Ideal-A scale and the Self-A scale at Phase I is .40, while the Ideal-A scale correlated a low, but significant, .23 with the Self-A scale at Phase IV.

Ideal-B and Self-B

The second cluster of self and ideal descriptions appears to delineate a "learning achievement" orientation. There is an emphasis on classroom activity rather than outside activity. The teacher's authority is accepted, but interestingly, grades are not perceived as sufficient reward for studying. The items in the scale are as follows:

1. Obeys the rules set by his teacher.

2. Takes active part in class discussion.

*3. Gives most of his effort to outside activities.

4. Studies because he likes to learn, not to get good grades.

*Reflected item.

The coefficient of reproducibility for the Ideal-B is .90, while the Self-B scale has a coefficient of .91 at Phase I and .92 at Phase IV.

The Self-B scale correlates .41 from Phase 1 to Phase IV. The Ideal-B scale correlates .41 with the Self-B scale at Phase I, and .26 Phase IV.

Ideal-C and Self-C

This set of items seems to describe someone who is work oriented, possibly a "grind". Academic productivity is combined with a regard for honesty and passiveness in social areas. The items in the scale are?

1. Does more work than the teacher requires.

2. Is honest even if he has to hurt someone's feelings.

3. Lets others take the lead in activities.

4. Dates only on weekends.

*5. Talks to his teachers only when it is necessary.

*Reflected.

The coefficient of reproducibility for the Ideal-C scale is .89; for the Self-C scale it is .87 at Phase I and .84 at Phase IV. This is the other scale which did not show an improvement from time one to time four. The correlation between the two phases of the self scale is .49. The Ideal-C correlates with the Phase I self scale .45, and the correlation increases to .50 at Phase IV.

Film Attitude Scale

In their study of perceived utility of films, Greenhill and McNiven developed a ten-item Guttman scale for measuring attitudes toward motion pictures.[17] Starting from 50 items which covered a wide range of film attributes, they selected 16 items with the help of a panel of judges. From the 16 items, ten scaled in the experiment with coefficients of reproducibility ranging from .89 to .93 among five different experimental groups.

For this study, items paralleling the Greenhill-McNiven statements were used where possible. In some cases, the content was turned specifically toward French, where the Greenhill-McNiven instrument phrased the statement in a general way. Two additional items asked the student how much he learned from the film and whether the French in the film was comprehended. The following ten items scaled with a coefficient of reproducibility of .89.

1. As far as educational films are concerned, this film is
    - a. the most useful one I have ever seen.
    - b. among the most useful I have ever seen.
    - c. fairly useful
    - d. not very useful to me.
    - e. quite useless.
    - f. the most useless one I have ever seen
2. From seeing this film,
    - a. I feel I learned a lot about France.
    - b. I feel I learned quite a bit about France.
    - c. I feel I learned something about France.
    - d. I feel I learned very little about France.
    - e. I feel I learned hardly anything about France.

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[17] Leslie Greenhill and Malcolm McNiven, "The Relationship Between Learning and the Perceived Usefulness of a Film," Audio-Visual Communication Review, IV (1956), 255-267.

3. Seeing the way things are in France and hearing them described in French
a. is right in line with my main interests.
b. has to do with something that interests me.
c. is somewhat of interest to me.
d. is neither interesting nor uninteresting, as far as I'm concerned.
e. is not very interesting to me.
f. is of no interest to me.

4. If I have a chance in the future to see more films of this kind
a. I surely will try to.
b. I think I'd like to.
c. I may be interested in doing so.
d. I doubt if I would be interested.
e. I wouldn't be very interested.
f. I wouldn't have anything to do with it.

5. If I were given the opportunity to see this film again,
a. I would jump at the chance.
b. I would like to see it again.
c. I guess I would want to see it again.
d. I would not care one way or the other.
e. I would hesitate to see it again.
f. I would not want to see it again.

6. Now that I've seen this film,
a. I'm certainly glad I saw it.
b. I think it was probably a good film for me to see.
c. I guess it was worth seeing.
d. I have no opinion about it one way or the other.
e. I think it was dull and boring.
f. I think it was a waste of my time.

7. In my future work, the information in this film
a. will be of great value to me.
b. will probably help me a lot.
c. should be of some value to me.
d. will not be very helpful to me.
e. will be of little use to me.
f. will be of no use to me.

8. If I were to describe this film, I would say
a. it is interesting, and probably very useful.
b. it is interesting, and probably fairly useful.
c. it is interesting, and not too useful.
d. it is uninteresting, but probably very useful.
e. it is uninteresting, but probably fairly useful.
f. it is uninteresting, and not too useful.

9. Seeing this film
    - a. will help me a great deal in learning French in the future.
    - b. will help me quite a bit in learning French in the future.
    - c. will help me some in learning French in the future.
    - d. will help me little in learning French in the future.
    - e. will help me not at all in learning French in the future.

10. Seeing films like this in French class
    - a. seems absolutely necessary to me.
    - b. seems rather valuable to me.
    - c. would be a good thing to do.
    - d. is fairly important, I guess.
    - e. is of no particular importance to me.
    - f. is more or less a waste of time.

Two additional statements proved to be high error items when scaled with the other ten. Inclusion of the two dropped the coefficient of reproducibility to .86. The two deleted terms were:

From seeing this film,
- a. I feel I learned a lot of French.
- b. I feel I learned quite a bit of French.
- c. I feel I learned some French.
- d. I feel I learned a little French.
- e. I feel I learned no French.

So far as understanding the talk in this film,
- a. I could understand almost all of it.
- b. I could understand quite a lot of it.
- c. I could understand about half of it.
- d. I could understand a little of it.
- e. I could understand hardly any of it.

These two items appear to be more directly related to what the student has gotten out of the film, in terms of the French language. As such they may diverge from the more general attitude toward the film and its perceived usefulness for future goals.

Attitudes Toward the French Course

At each of the four phases, subjects were asked to evaluate the French course they were taking on a series of bi-polar scales. The instrument represents essentially a modified semantic differential, using five steps between poles rather than seven, and with each step labelled.

The rationale for using the semantic differential in attitude measurement is presented by Osgood.[18] He argues, in brief, that attitudes represent predispositions to respond, but are distinguished from other states of readiness in that they involve an evaluative response. Any attitudinal object has "meaning" along a variety of dimensions, and this meaning along the "evaluative" dimension can be considered to be an attitude.

Osgood's own work indicates that there are three major dimensions of meaning, the evaluative, the potency and the activity factors. In addition, there are many smaller factors. Osgood recommends a factor study of the scales that are being used with any given concept to determine which scales can be combined for measurement purposes. In the present study, six scales are used:

1. Value.
   a. Very high value for me.
   b. High value for me.
   c. Medium value for me.
   d. Low value for me.
   e. Very low value for me.

2. Exciting-Boring
   a. Very exciting.
   b. Fairly exciting.
   c. Not exciting, not boring.
   d. Fairly boring.
   e. Very boring.

3. Importance
   a. Of very great importance to my future.
   b. Of great importance to my future.
   c. Of medium importance to my future.
   d. Of little importance to my future.
   e. Of no importance to my future.

4. Pleasantness.
   a. Very pleasant
   b. Fairly pleasant.
   c. Not pleasant, not unpleasant.
   d. Fairly unpleasant.
   e. Very unpleasant.

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[18] Osgood, Suci, and Tannenbaum, Meaning, ch. 5.

5. Easiness.
    a. Very easy for me.
    b. Fairly easy for me.
    c. Not easy, not hard for me.
    d. Fairly hard for me.
    e. Very hard for me.

6. Usefulness.
    a. Very useful.
    b. Fairly useful.
    c. Neither useful nor useless.
    d. Fairly useless.
    e. Very useless.

Linkage analysis indicates that the data can be combined into three scales: (1) A value-importance-usefulness dimension; (2) A pleasant-exciting dimension; and (3) An easiness dimension. A factor analysis of the Phase II and Phase III responses to the instrument provides a three-factor Varimax solution which confirms this three-way division.[19]

As might be expected, each of the three scales is significantly correlated to itself through the term. Significant correlations are also found between the scales, with the exception of the Phase IV Easiness measure which bears no significant relationship with any of the Value measures.

VARIABLES SELECTED FOR FURTHER ANALYSIS

From the data, 60 variables were selected for further analysis to obtain an indication of the structure existing between the various scales and other factors.

The 60 variables were correlated and submitted to factor analysis.[20]

The development of the Guttman scales and the semantic differential scales have already been described. A brief review of the scales and the sources of other variables will provide a guide to the correlation matrix found in Appendix D.

1. French Attitude, Phase I. A Guttman scale containing eight items. A low score indicates a liking for the French people and their institutions.

2. French Attitude, Phase IV. The same scale taken at the final phase of the study.

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[19] See Appendix B. . [20] See Appendix D and E.

3. New Media Utility, Phase I. A Guttman scale containing four items. A low score indicates a feeling that the new media, ie., pictures, slides, movies, tapes, etc., are helpful tools in learning.

4. New Media Utility, Phase IV. The same scale, final phase.

5. Escapism, Phase I. A Guttman scale containing four items. A low score indicates a liking for visual experiences which differ from the immediate reality.

6. Escapism, Phase IV. The same scale, final phase.

7. French Utility, Phase I. A Guttman scale containing seven items. A low score indicates a preference for the French language and for situations in which it would be spoken.

8. French Utility, Phase IV. The same scale, final phase.

9. French Culture, Phase I. A Guttman scale containing three items. A low score indicates an appreciation of the utility of learning a language in its cultural context.

10. French Culture, Phase IV. The same scale, final phase.

11. Language Sophistication, Phase I. A Guttman scale containing five items. A low score indicates a degree of sophistication about the nature of language.

12. Language Sophistication, Phase IV. The same scale, final phase.

13. French Speaking, Phase I. A Guttman scale containing five items. A low score indicates low frustration in the classroom situation with respect to pronunciation and comprehension.

14. French Speaking, Phase IV. The same scale, final phase.

15. Language Ease, Phase I. A Guttman scale containing three items. A low score indicates a feeling that French is easier than other foreign languages and a feeling of superiority compared to other language students.

16. Language Ease, Phase IV. The same scale, final phase.

17. Study Attitudes, Phase I. A Guttman scale containing four items. A low score indicates a liking for school, particularly reading, writing, history and foreign languages.

18. Study Attitudes, Phase IV. The same scale, final phase.

19. Self-Adequacy, Phase I. A Guttman scale containing eight items. A low score indicates feelings of adequacy and the lack of alienation and submission.

20. Self-Adequacy, Phase IV. The same scale, final phase.

21. Ideal-A, Phase I. A Guttman scale containing 10 items. The items describe a "good student" image, and this cluster appears to emphasize personal correctness and inner directedness.

22. Self-A, Phase I. The same items that are in the Ideal-A scale only now applied to "I, Myself" rather than to "A Good Student."

23. Self-A, Phase IV. The same scale, final phase.

24. Ideal-B, Phase I. A Guttman scale containing four items. The items describe a "good student" image and this cluster appears to emphasize "learning achievement," an orientation toward the classroom, learning and the teacher's authority.

25. Self-B, Phase I. The same items that are in the Ideal-B scale only now applied to "I, Myself" rather than to "A Good Student."

26. Self-B, Phase IV. The same scale, final phase.

27. Ideal-C, Phase I. A Guttman scale containing five items. The items describe a "good student" image, and this cluster appears to emphasize work and honesty while rejecting social leadership.

28. Self-C, Phase I. The same items that are in the Ideal-C scale only now applied to "I, Myself" rather than to "A Good Student."

29. Self-C, Phase IV. The same scale, final phase.

30. Further French. Responses are to a single statement presented at phase IV. The statement is: "Thinking ahead to further work in school I would like to take a lot more work in French." A low score indicates high agreement on a six-point scale from "I agree very much" to "I disagree very much."

31. Sorry Took. Responses are to a single statement presented at Phase IV. The statement is: "I am sorry that I took this course in French." A low score indicates high agreement.

32. Learn Enough, Phase I. Responses to a single statement taken at Phase I. The statement is: "I expect to learn enough French to feel at home with the language if I go to France." A low score indicates high agreement.

33. Learn Enough, Phase IV. The same statement, final phase.

34. Main Reason, College, Phase I. Responses to a single statement taken at Phase I. The statement is: "The main reason people take a foreign language in school is that they have to have it to go to college." A low score indicates agreement. The statement does not scale with items in the French Utility scale.

35. Main Reason, College, Phase IV. The same statement, final phase.

36. Child Learns, Phase I. Responses to a single statement at Phase I: "A child does not really learn his own language until he comes to school." The item is similar to some of the statements in the Language Sophistication scale, but it does not scale with those items. The statement has been reflected, so a low score indicates agreement.

37. Child Learns, Phase IV. The same statement, final phase.

38. Verb, Noun, Phase I. Responses to a single statement at Phase I: "A verb cannot act as a noun, because nouns and verbs are two different things." The item does not scale with somewhat similar statements in the Language Sophistication area. The statement is reflected, so a low score indicates agreement.

39. Verb, Noun, Phase IV. The same statement, final phase.

40. Interest, Speaking, Phase I. Responses to a single statement at Phase I: "I am more interested in learning to read and write a foreign language than I am in learning to speak it and learning to understand it when I hear it spoken." The item has been reflected so that a low score indicates a greater interest in speaking than in reading.

41. Interest Speaking, Phase IV. The same statement, final phase.

42 Student Respect, Phase I. Responses to a single statement at Phase I: "I think that students in school are respected a little more if they learn a foreign language." A low score indicates agreement. The statement did not scale with items in the French Utility scale.

43. Student Respect, Phase IV. The same statement, final phase.

44. Intelligence. Various intelligence scores on the subjects were coded into three groups, high, medium and low, and scored one, two, three.

45. Reading Ability. A number of reading tests were available on the subjects. For most, the Iowa test was used. Subjects were classified into high, medium and low groups and coded one, two, three.

46. General Capacity. A composite General Capacity score was developed from intelligence, reading and other ability scores. In the present analysis all of the subjects had both reading and intelligence scores and the General Capacity is primarily a check on the other two. For some of the subjects, either a reading or an intelligence score was not available and the General Capacity score provided some indication of ability for these subjects. Like the intelligence and reading scores, the General Capacity score uses a high, medium and low classification, coded one, two, three.

47. Final Grade. The final letter grade in French, with A coded as one, B coded as two, and so on.

48. Value, Phase I. The semantic differential scales Valuable, Important to My Future, and Useful, applied to the French course being taken. A low score indicates high value.

49. Pleasant, Phase I. The semantic differential scales Pleasant, and Exciting-Boring, as applied to the French course being taken. A low score indicates high pleasantness and excitement.

50. Easy, Phase I. The semantic differential scale Easy-Difficult, applied to the French course. A low score indicates easiness.

51. Value, Phase IV. The valuable-important-useful evaluation of French, made at the final phase.

52. Pleasant, Phase IV. The pleasant-exciting evaluation made of French at the final phase.

53. Easy, Phase IV. The easy-hard judgement made of the French course at the final phase.

54. Value, Mid-point. The Valuable-important-useful evaluation of the French course made at the mid-point of the term. This represents the Phase II or pre-film evaluation for the two test groups which reviewed a motion picture. For the other two groups the evaluation represents the Phase III questionnaire since this was the only one these subjects received.

55. Pleasant, Mid-point. The pleasant-exciting evaluation made at the mid-point of the term.

56. Easy, Mid-point. The easy hard judgement made at the mid-point of the term.

57. Mother. Responses to the question: "How important is it to your mother (or the person most like a mother to you) that you learn French?" A low score indicates high perceived importance.

58. Father. Responses to the question: "How important is it to your father (or the person most like a father to you) that you learn French?" A low score indicates high perceived importance.

59. Best Friend. Responses to the question: "How important is it to your best friend that you learn French?" A low score indicates high perceived importance.

60. Test Group. Test groups A and B, the two groups who saw the motion picture, were given a score of one. Test group C, the filmstrip group was given a score of two, and the final group, D, was given a score of three.

FACTOR ANALYSIS OF THE 60 VARIABLES

Factor analysis of the 60 variables selected for further study indicates that the data can be described in terms of five factors: (1) a utility factor, (2) a French attitude factor, (3) a performance factor, (4) a general capacity factor, and (5) a personality factor.[21]

The Utility Factor. The first factor includes most of the measures of utility such as the semantic differential Value scales, the Guttman French Utility scale, and the semantic differential Pleasantness scale. The Easiness scale loads somewhat on this factor, particularly at the first phase, but has its major loadings on the Performance Factor. The Language Ease scale, however, is on the first factor.

In addition to the major utility scales, individual utility items are found on this factor. For instance, the significant others, particularly the mother and best friend, have loadings on this dimension. The father also has loadings here, but is slightly heavier on the General Capacity Factor.

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[21] This five-factor Varimax solution and other solutions will be found in Appendix E.

The intention to learn enough French to handle it in France, and the desire to take further French show up on this factor. The statement that college preparation is the main reason for taking French also appears on this dimension.

The statement about a student gaining respect by learning a foreign language does not load on this factor, but rather appears on the Performance factor. The Guttman scale, French Culture, does have its highest positive loadings on the Utility factor.

The French Attitude Factor. The highest loadings on the second factor were made by two Guttman French Attitude scales taken at Phase I and Phase IV. The Language Sophistication scales and the French Speaking scale taken at Phase IV also load on this factor. Study Attitudes, particularly the Phase IV scale, load heavily on this factor.

Interestingly, the test group variable has its highest loading on this dimension. The Phase IV Self-Adequacy scale has its highest loading on Factor Two as does the statement which indicates a greater interest in learning to speak French than in reading it.

The Performance Factor. The final grade has its highest loading on this factor. Other variables with good loadings are the Easy scale judgements of the French course, the Study Attitudes scale, the intelligence, reading and general capacity scores, and the Self-Adequacy scale at Phase I.

The General Capacity Factor. While intelligence and general capacity load well on Factor Three, they have their highest loading on this factor and they top the other variables. Reading is also loaded on this dimension but has its highest weighting on Factor Three. The French Speaking scales are on this factor, and the significant others, led by the Father, appear again on this dimension.

The Personality Factor. The measures of ideal and self concepts tend to cluster on this dimension, led by the Self-B scale, with its orientation toward learning, the classroom and teacher's rules. A number of fourth phase scales load heavily on this factor, particularly French Culture, Escapism, and the Pleasantness evaluation of the course. The Phase IV Self-Adequacy scale emerges as the negative pole of the dimension.

ATTITUDE CHANGE DURING THE FRENCH COURSE

Table I indicates the changes measured by the various instruments from the beginning of the French course to the end.

The most dramatic change is in French Attitudes, with the students becoming substantially more favorable toward French people and institutions during the course.

Attitudes toward the new media, and particularly about the usefulness of the new media in learning situations, appeared to become slightly less favorable from the first phase to the last.

Study attitudes similarly took a significant negative turn during the course, with students ending the year feeling they liked studying less. This perhaps is not too surprising a finding since perceptions of school at final exam time and right before summer vacation may well be less favorable than in the middle of the school year.

Interestingly, a significant positive shift is found in Self-Adequacy, indicating that the students felt better about themselves and the world at the end of the course than at the beginning.

As would be expected, there is a significant difference between the ideal student image and the Self images. Only in Self-C, the honest, work-oriented, social non-leader, is there a significant shift from Phase I to Phase IV in the self image itself.

A significant downward trend is also noted in the Learn Enough item, indicating that levels of aspiration for language proficiency have dropped from Phase I to Phase IV.

TABLE 1

CHANGES DURING THE TERM: Attitude shifts from Phase I to Phase IV

Variables:		Direction:*	t	Significance
1 and 2	French Attitude	+	7.13	.0001
3 and 4	New Media Utility	-	2.27	.05
5 and 6	Escapism	+	1.48	N.S.
7 and 8	French Utility	-	1.57	N.S.
9 and 10	French Culture	-	1.33	N.S.
11 and 12	Language Sophistication	-	1.80	N.S.
13 and 14	French Speaking	-	.26	N.S.
15 and 16	Language Ease	-	.18	N.S.
17 and 18	Study Attitudes	-	3.48	.01
19 and 20	Self Adequacy	+	4.00	.01
21 and 22	Ideal-A - Self-A		4.94	.01
22 and 23	Self-A	-	.69	N.S.
24 and 25	Ideal-B - Self-B		6.69	.0001
25 and 26	Self-B	-	.91	N.S.
27 and 28	Ideal-C - Self-C		5.80	.0001
28 and 29	Self-C	-	2.58	.05
32 and 33	Learn Enough	-	2.04	.05
34 and 35	Main reason, college	-	.43	N.S.
36 and 37	Child Learns	-	.47	N.S.
38 and 39	Verb, Noun	-	.69	N.S.
40 and 41	Interest, Speaking	-	1.38	N.S.
42 and 43	Student Respect	-	.42	N.S.
48 and 51	Value, I and IV	-	.50	N.S.
48 and 54	Value, I and Mid-point	-	.32	N.S.
54 and 51	Value, Mid-point and IV	+	.17	N.S.
50 and 53	Easy, I and IV	+	1.32	N.S.
50 and 56	Easy, I and Mid-point	+	3.48	.01
56 and 53	Easy, Mid-point and IV	-	2.95	.01
49 and 52	Pleasant, I and IV	-	1.32	N.S.
49 and 55	Pleasant, I and Mid-point	+	1.00	N.S.
55 and 52	Pleasant, Mid-point and IV	-	2.87	.01

*Direction is in terms of becoming "better." Thus, "+" for French Attitudes means that attitudes became more favorable toward the French; "-" for New Media Utility indicates lower perceived usefulness for the media; a "+" for Escapism indicates less Escapism at IV than at I.

The Value, Pleasant, and Easy scales show no significant shifts from Phase I to Phase IV. In the Easy and Pleasant dimensions, however, there apparently is some shifting during the course, with French seeming significantly more pleasant at the mid-point than at the end, while it was seen as significantly easier at the Mid-point than at the beginning or the end.

VARIABLES WHICH RELATE TO PERFORMANCE IN FIRST SEMESTER FRENCH.

The final grade is the chief criterion of performance in this study. While in some ways it is a good measure, it also has some distinct limitations. For one thing, with several different teachers and a number of different schools, the same performance might not receive the same evaluation in two different classrooms.

In fact, there is a significant negative correlation between final grade and test group, suggesting an uneven distribution of marks among the groups.

In addition, teachers may differ in the importance they place on various aspects of French learning. If, for instance, the emphasis is on reading and writing French, the grade may not reflect achievement in speaking French.

Given these limitations, it is still interesting to see what relates to performance as measured by final grade. Table 2 indicates the variables which correlated significantly with final grade.

In general, the relationships are not too surprising. If the student finds the course easy, he is likely to get a higher grade. And, the closer it is to the end of the term, the more reliable are perceptions of easiness for predicting final grades.

Study attitudes, or an "I like school" feeling, correlates well with academic achievement. Feeling that the French course is pleasant and exciting also relates well with final grade.

As would be expected, measures of capacity, such as intelligence and reading ability, bear a significant relationship to grades. Of the three measures of ability, reading appears to correlate most highly.

Feelings of self-adequacy, in the final phase, appear to bear a significant relationship to grade. Somewhat less reliably, French attitudes and the Self-C scale relate to grade. It appears, too,

TABLE 2

The variables which bore a significant correlation with final grade were as follows:

	Variable:		Correlation with 47. Final Grade
1.	53	Easy (4)	.62
2.	17	Study Attitudes (1)	.44
3.	56	Easy (M)	.43
4.	49	Pleasant (1)	.40
5.	50	Easy (1)	.38
6.	45	Reading	.37
7.	46	General Capacity	.36
8.	16	Language Ease (4)	.33
9.	44	Intelligence	.30
10.	30	Further French	.27
11.	52	Pleasant (4)	.27
12.	18	Study Attitudes (4)	.26
13.	20	Self-Adequacy (4)	.23
14.	28	Self-C (1)	.22*
15.	21	French Attitudes (1)	.21*
16.	33	Learn Enough (4)	.19*
17.	34	Main reason, college (1)	-.19*
18.	59	Best Friend	-.20*
19.	31	Sorry Took	-.21*
20.	60	Test Group	-.34

***Significant at the .05 level rather than at the .01 level.**

that good marks are earned in spite of what the best friend thinks about French. As might be expected, those who are sorry they took the course do not tend to be those who got the highest grades.

First Phase Predictors of Final Grade

Of some special interest are those first phase measures which may be indicators of academic achievement. They may be valuable as predictors of success, and they may also be clues to variables which should be manipulated in attempts to improve performance.

The chief Phase I variables related to final grade are: Study Attitudes, evaluations of Pleasantness and Easiness, various capacity scores, and French attitudes.

Table 3 indicates the relationship between various variables and final grade with other first phase predictors partialled out.

The Study Attitudes scale holds up as a significant variable with each of the other predictors held constant. Intelligence is not a significant predictor if reading and general capacity scores are partialled out, but reading is still a significant predictor with intelligence and general capacity out. The Easy and Pleasant scales are strong predictors with respect to other variables but overlap each other somewhat. Pleasantness is, however, a slightly significant variable with Easiness taken out. The French Attitude scale is still significant with intelligence partialled out, but if reading or general capacity scores are used it drops below significance.

From this analysis it would appear that at least three clusters of variables need to be considered in exploring academic achievement: (1) general attitudes toward study and coursework; (2) specific attitudes about the easiness and pleasantness of the individual course; and (3) measures of ability, especially reading in the case of a foreign language.

VARIABLES RELATED TO THE DESIRE TO TAKE FURTHER FRENCH

In addition to actual achievement in the first semester of French, an interesting criterion variable may be the desire to take more French.

Table 4 shows the variables which correlate significantly with responses to the statement, "Thinking ahead to further school, I would like to take a lot more work in French."

TABLE 3

PARTIAL CORRELATIONS AMONG PHASE I PREDICTORS OF FINAL GRADE

Correlation between variable and final grade:	
1. Study Attitude	.44
a. without Pleasant	.35
b. without Easy	.40
c. without Reading	.38
d. without Intelligence	.40
e. without General Capacity	.38
f. without French Attitude	.41
2. Pleasant	.40
a. without Easy	.21*
b. without Intelligence	.40
c. without Reading	.45
d. without General Capacity	.26
3. Easy	
a. without Pleasant	.17**
b. without Study Attitudes	.33
c. without Intelligence	.34
d. without Reading	.37
e. without General Capacity	.35
4. Reading	.36
a. without Intelligence	.27
b. without General Capacity	.21*
5. Intelligence	.30
a. without Reading	.17**
b. without General Capacity	-.05**
6. French Attitudes	
a. without Intelligence	.21*
b. without Reading	.14**
c. without General Capacity	.19**

*Significant at .05 level.

**Not significant.
Unstarred items are significant at the .01 level.

TABLE 4

The variables which bore a significant correlation with the desire to take further French were as follows:

Variable:			Correlation with Variable 30, Further French:
1.	8	French Utility (4)	.63
2.	51	Value (4)	.49
3.	33	Learn Enough (4)	.46
4.	16	Language Ease (4)	.45
5.	52	Pleasant (4)	.43
6.	6	Escapism (4)	.32
7.	50	Easy (1)	.32
8.	10	French Culture (4)	.32
9.	55	Pleasant (M)	.31
10.	54	Value (M)	.31
11.	49	Pleasant (1)	.30
12.	15	Language Ease (1)	.29
13.	21	Ideal--A	.29
14.	47	Final Grade	.27
15.	22	Self-A (1)	.27
16.	25	Self-B (1)	.26
17.	7	French Utility (1)	.26
18.	48	Value (1)	.26
19.	43	Student Respect (4)	.25
20.	44	Intelligence	.23
21.	1	French Attitude (1)	.20*
22.	2	French Attitude (4)	-.20*
23.	17	Self Adequacy (4)	-.25
24.	31	Sorry Took	-.35

*Significant at the .05 level rather than at the .01 level.

In comparison to the final criterion, the various value and utility scales emerge as primary factors. Pleasantness is still a large variable, but easiness tends to drop somewhat, and is not significantly related at the final phase.

In Table 5, we have pulled out the Phase I variables as possible predictors. The highest correlation in the matrix is between Easy and Pleasant. This key cluster, in turn, links to a number of other variables. Language Ease has its highest correlation with Easy. French Utility and Value link to the Pleasantness scale and French Attitudes, in turn, link to Value. Meanwhile the Ideal-A and Self-A and Self-B scales form a separate cluster.

At the final phase, presented in Table 6, the Self scales drop out. Language Ease remains, but the Easy scale drops out. New scales now emerge, including French Culture, Escapism, Self-Adequacy and the Learn Enough and Student Respect items. The French Utility-Value-Pleasantness constellation forms a key cluster. Escapism and French Culture tend to go together, as do Self-Adequacy and Final Grade. Other items, such as Learn Enough, Student Respect, and Language Ease link individually to Further French. Somewhat surprisingly, French Attitude shows a negative correlation whereas at Phase I it was positively related.

CHANGES IN RELATION TO THE TEST GROUPS

While the introduction of a single motion picture or one slidefilm into a semester-long course cannot be expected to have a major effect on student perceptions, we were interested in what differences existed among the test groups over the term.

Table 7 indicates the variables which correlated significantly with the test group variable. There seems to be, first of all, a significant difference in intelligence and general capacity, and an even greater difference in final grade. (Reading was not significantly different among the groups although it too tended to be negatively related.) The greater difficulty that a less bright group might encounter may account, in part, for the negative relationship with the Easy and Pleasant scales at Phase I. (At Phase IV, there is still a negative correlation although it is no longer significant.)

Language Sophistication, French Attitudes, and an interest in speaking rather than reading French emerge as the more positively related variables.

TABLE 5

RELATIONSHIPS AMONG FIRST PHASE VARIABLES ASSOCIATED WITH THE DESIRE TO TAKE FURTHER FRENCH

	1	2	3	4	5	6	7	8	9
1. (50) Easy (1)									
2. (49) Pleasant (1)	.65								
3. (15) Language Ease (1)	.37	.28							
4. (21) Ideal-A	.05	.13	.07						
5. (22) Self-A (1)	.07	.12	.18	.49					
6. (25) Self-B (1)	.23	.21	-.01	.16	.34				
7. (7) French Utility (1)	.27	.50	.22	.17	.01	-.04			
8. (48) Value (1)	-.41	.64	.19	-.08	.01	.10	.41		
9. (1) French Attitude (1)	-.04	.12	.03	.18	.04	-.03	.15	.25	
10. (30) Further French	.32	.30	.29	.29	.27	.26	.26	.26	.20

TABLE 6

RELATIONSHIPS AMONG FOURTH PHASE VARIABLES ASSOCIATED WITH THE DESIRE TO TAKE FURTHER FRENCH

	1	2	3	4	5	6	7	8	9	10	11	12
1. (8) French Utility (4)												
2. (51) Value (4)	.52											
3. (33) Learn Enough (4)	.30	.43										
4. (16) Language Ease (4)	.35	.15	.20									
5. (52) Pleasant (4)	.48	.60	.35	.26								
6. (6) Escapism (4)	.37	.32	.20	.19	.28							
7. (10) French Culture (4)	.34	.30	.32	.39	.25	.42						
8. (47) Final Grade	.10	.16	.19	.17	.27	.02	.05					
9. (43) Student Respect (4)	.07	.03	.00	.23	-.04	.18	.10	.15				
10. (44) Intelligence	.14	.26	.19	.11	.23	.21	.01	.30	-.02			
11. (2) French Attitude (4)	.00	.10	-.01	-.42	.01	-.14	-.28	-.05	-.17	-.06		
12. (17) Self-Adequacy (4)	.11	.18	.15	.07	.29	.23	.16	.44	.07	.21	.21	
13. (30) Further French	.63	.49	.46	.45	.43	.32	.32	.27	.25	.23	-.20	-.25

TABLE 7

VARIABLES WHICH CORRELATED SIGNIFICANTLY WITH TEST GROUPS

	Variable:	Correlation with Variable 60, Test Groups:
1.	12 Language Sophistication (4)	.35
2.	2 French Attitude (4)	.30
3.	41 Interest, Speaking (4)	.25
4.	18 Study Attitudes (4)	.20*
5.	1 French Attitude (1)	.19*
6.	16 Language Ease (4)	-.24
7.	49 Pleasant (1)	-.25
8.	56 Easy (M)	-.25
9.	44 Intelligence	-.27
10.	46 General Capacity	-.28
11.	43 Student Respect (4)	-.30
12.	47 Final Grade	-.34
13.	50 Easy (1)	-.35

TABLE 8

SOME VARIABLES WHICH SHIFTED IN A POSITIVE DIRECTION DURING THE TERM; IN RELATION TO TEST GROUPS.

	Variable:	t	Sig.
1.	French Attitude	1.05	N.S.
2.	New Media Utility	1.71	N.S.
3.	Language Sophistication	1.15	N.S.
4.	Interest, Speaking	1.39	N.S.
5.	Easy	1.74	N.S.

French attitudes, it will be noted, become more positively correlated over the course, but this change is not significant. None of the changes from Phase I to Phase IV were significant, but a number of variables did move in a more positive direction. Table 8 presents five of these variables, including French Attitudes, New Media Utility, Language Sophistication, Interest-Speaking, and Easy.

RELATION OF THE MOTION PICTURE AND PERCEPTIONS OF THE FRENCH CLASS

At Phase II and at Phase III, the students were asked to evaluate "The French I am taking now." Between these two phases, the test groups were shown a motion picture, La France et la Mer.

As indicated in Table 9, no significant changes occurred from Phase II to Phase III. The Value and Useful scales did not change at all. The Importance scale moved in the positive direction, as did the Easy scale. The Exciting and Pleasant scales moved slightly in a negative direction.

It may be that a single film will not substantially change the perceptions of an attitudinal object which includes such a broad cluster of content. In the present case, this may be particularly true since the film was a "special," a one-shot experimental film which may not have been perceived as an integral part of the total French course.

While the film might be expected to make the course seem more valuable, pleasant and easy, its use in the present case may have contributed to an opposite movement with some students. Whereas the student thought he was getting a good French course before he saw the film, he might, after seeing the film, have a new frame of reference in which to judge his course. Contrasted with a course in which a large part of the presentation was on film, the student's traditional course might seem less desirable rather than more desirable.

Another interesting possibility is that perceptions of value, pleasantness and easiness may be differentially affected in the use of the new media. This hypothesis would bear further investigation.

TABLE 9

CHANGES IN EVALUATIONS OF "THE FRENCH I AM TAKING NOW" FROM PHASE II TO PHASE III

Scale:	Direction of change:	t	Sig.
1. Value	0	0	N.S.
2. Importance	+	1.20	N.S.
3. Useful	0	0	N.S.
4. Exciting	–	.39	N.S.
5. Pleasant	–	.84	N.S.
6. Easy	+	1.01	N.S.

CONCLUSIONS AND IMPLICATIONS

As a long-range goal, research in this area aims to predict and foster success in learning a modern foreign language. The present study concentrates on developing instruments to isolate and measure variables which may lead to success.

Perhaps the best criterion for success would be the student's actual performance in France or in a French-speaking area of the world. An alternative would be a measure of the student's performance on some well-standardized series of tests which took into account his achievement in reading and writing, speaking and comprehending.

Lacking these measures we are left with the student's achievement on a particular test or his grades in a class. These measures have admitted shortcomings in their ability to sample the student's achievement thoroughly.

Good grades offer no assurance of ultimate success in learning the language. A student may achieve well in his first semester of French but have little motivation to persist in the usually long sequence of courses leading to real skill in the foreign language. Conversely, it is conceivable that a student may not perform brilliantly in his first French course yet may have his interest awakened so that he pursues the language to ultimate proficiency.

We have been particularly interested, therefore, in variables which relate to final grade and also in variables related to the student's desire to take further French. Final grade and the desire for further French have a low, but significant, correlation with each other. In other words, if a student does well in his first semester of French, he is more likely to seek further work. Or perhaps, conversely, if he knows he is going to take further work, he does well in his first semester of French.

While these two variables are related, however, they are not equally well predicted by the same set of instruments. Performance, as measured by final grade, is related first to Study Attitudes, a scale reflecting the degree to which the student likes reading, English, history, and the idea of taking a foreign language. This general scale may be useful in predicting academic success in other courses. It does not relate significantly, however, to the desire for further French.

Performance is related to how easy and pleasant the course is perceived to be. Further French is also related to perceived pleasantness, but the easiness of French appears to be less important. Finally, performance is related to measures of intelligence, reading ability and general capacity. Further French has a low but significant correlation with intelligence; it does not relate to the other two measures of capacity.

Meanwhile, the desire for more French is significantly related to perceptions of value, importance and utility. These variables bear no significant relationship to final grade.

General perceptions about the course and about the language are, of course, made up of a number of individual cognitions and attitudes. Much of the effort in this research has been directed toward isolating these dimensions, since they represent the variables that may eventually be manipulated in the learning situation, possibly by the new media.

A first major finding of the study is that the French course appears to be evaluated along three quite distinct dimensions: Value, Pleasantness and Easiness. The Value dimension includes perceptions that the course is important to the student's future, valuable to him and useful. The pleasantness dimension includes perceptions that the course is exciting rather than boring and pleasant rather than unpleasant. In the Easiness dimension, the student finds the course easy rather than hard.

As we have indicated, these three dimensions emerge as powerful predictors for the criterion variables in this study. Further research could test the hypothesis that these general dimensions of evaluation are used against a broad range of coursework. A second hypothesis would be that these dimensions would again relate to performance and the desire for further work in the same way that they have in this study. This would be particularly interesting to test with improved criterion variables.

Another intriguing area of exploration is the relationship of these dimensions to each other. In the present study, they tend to correlate with each other, but some interesting shifts take place. At the first phase, for instance, the Value and Easy scales have a healthy correlation with each other. The final phase Easy scale, however, correlates with none of the Value scales taken at any of the phases.

It seems entirely possible that there is some functional relationship between these dimensions. It may be, for instance, that if a course is both valuable and easy it is pleasant, while being either valuable or easy is not a sufficient condition for being pleasant. On the other hand, for some students, any course that is easy may be pleasant while for other students a course must hold some challenge to be exciting.

These dimensions seem particularly interesting since they may be influenced by use of the new media. Seeing films of France and situations where French can be used might, for instance, be expected to increase the perceived value and potential usefulness of the French language. Films might also have pleasant arousal effects. Finally, some of the new media may make learning easier, or at least appear easier.

While it might be argued that the medium is the key variable, the medium merely makes it possible to manipulate other variables in new or better ways. Films and tapes, for instance, may provide a channel for bringing well-pronounced French to the student where before he was dependent solely on an often somewhat inadequate teacher. Similarly, the new media may provide a variety of information and a pace of presentation that will stimulate the student. In other areas, the new media may make possible the presentation of sharper cues or immediate and accurate reinforcement.

We might hypothesize further that the new media brings to the student certain types of information, or makes salient certain beliefs and attitudes, at critical decision points in the learning process.

The student entering the study of French receives information from a number of sources. He is supported by significant others and primary groups, including his family, his teachers, his friends and classmates. Each of these groups holds certain expectations for him, and through prolonged interaction with them he has developed a set of beliefs and attitudes about himself and about what he should and would like to be. This system of interaction is, in turn, embedded in a larger social system which also presents norms and goals.

Moving through time, the student makes choices among possible activities. He decides which activity to pursue, and how much time, effort and attention will be devoted to it. Part of the student's decision may rest on his perception of future roles into which he is moving. The saliency and importance of these roles may significantly affect his choices.

In addition to these long-range possible rewards, the student may be influenced by his attitudes toward immediate objects in his environment. His actions may, for instance, vary with his perceptions of the usefulness of the media that brings him information. This in part appears to be measured by the New Media Utility scale. He may also find immediate satisfaction in certain activities such as those represented on the Escapism scale.

The amount of effort he puts forth may depend on some ratio between the perceived probability of success and the importance of success. This seems to be measured in the Value, Pleasantness and Easy scales and in Guttman scales such as French Utility and Language Ease.

Finally, the learning of a foreign language may have other by-products than proficiency in a new tongue. This research indicates that students exposed to a French language course become significantly more favorable in their attitudes toward French people and institutions. This finding would be interesting to explore in future research, particularly if a long-range study were possible to see if the favorable shift in attitude is permanent.

In another somewhat unexpected area, the students in this study showed improvements in the area of Self-Adequacy. Whether this is at all related to foreign language study or is a product of maturing or some other factors remains an intriguing question for future research.

In summary, this research has developed a number of instruments which may measure important motivational variables in foreign language learning. The French course was found to be evaluated along three key dimensions: Value, Pleasantness, and Easiness. In addition to these fairly broad dimensions, a number of smaller, undimensional scales were developed to measure attitudes toward the French people, toward the utility of the French language, toward the usefulness and pleasantness of the new media, and toward the usefulness of a particular film.

An exploration of 60 variables in the study revealed five factors: French Attitude, Utility, Performance, General Capacity, and Personality. The final grade criterion variable is found on the performance factor, while a second criterion variable, the desire to take further French, is found on the Utility factor.

Of particular interest for future research are the Value, Pleasantness and Easy dimensions and the possibility of manipulating these and subordinate variables through the new media.

B. F. Skinner has observed: "In an American school if you ask for salt in good French, you get an A. In France you get the salt."[22]

The present research would seem to indicate that the beginning French student has a number of sources of perceived utility, in addition to his desire to pass the salt–and the course.

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[22] B. F. Skinner, Science and Human Behavior (New York: Macmillan, 1953), p. 402.

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APPENDIX A

THE INSTRUMENT

. Phase I

. Phase II

. Phase III

. Phase IV

THE PHASE I INSTRUMENT
GIVEN TO ALL SUBJECTS

CRC Job No. 067 1-30-61

INTER-UNIVERSITY COOPERATIVE RESEARCH PROJECT

319 Union Building
Michigan State University
East Lansing, Michigan

February 1, 1961

We are interested in what high school students think about their high school work.

This survey is not a "test." Your answers will NOT affect your grade.

In the questions, we are asking for your true opinions and ideas. There are no right or wrong answers. The best answer in every case is what you really think.

Please read and answer each question carefully, but as quickly as you can. Don't worry about spelling.

Be as frank and as complete as possible in each of your answers.

4)____

NAME____ 5-7)____
(First) (Middle Initial) (Last)

Circle your grade in school: 9a 10a 11a 12a
9b 10b 11b 12b 8)____

For the questions below, circle the letter in front of the one statement which best answers each question.

1. About my desire to go to college, 9)____

   a. I have a VERY STRONG DESIRE to go to college.
   b. I have a FAIRLY STRONG DESIRE to go to college.
   c. I have SOME DESIRE to go to college.
   d. I have a LITTLE DESIRE to go to college.
   e. I have NO DESIRE AT ALL to go to college.

2. About my plans for college, 10)____

   a. I am VERY SURE I will go.
   b. I am FAIRLY SURE I will go.
   c. I am NOT SURE EITHER WAY.
   d. I am FAIRLY SURE I will NOT go.
   e. I am VERY SURE I will NOT go.

3. I think about the kind of job I will be doing when I finish school 11)____

   a. VERY OFTEN.
   b. OFTEN.
   c. SOMETIMES.
   d. NOT VERY OFTEN.
   e. NOT AT ALL.

4. About the kind of job I will have when I finish school, 12)____

   a. I am VERY SURE what my job will be.
   b. I am FAIRLY SURE what my job will be.
   c. I am NOT AT ALL SURE what my job will be.

5. If you were free to choose any job you wanted, what job would you MOST LIKE TO HAVE after you complete your education? 13)____

6. Think about this job that you would MOST LIKE TO HAVE. Then write a "✓" in the one box in each row below which you feel best describes this job that you would like.

a. ☐ Has Very High Importance to Me	☐ Has High Importance to Me	☐ Has Medium Importance to Me	☐ Has Low Importance to Me	☐ Has Very Low Importance to Me	14)____
b. ☐ Gives Very High Pay	☐ Gives High Pay	☐ Gives Medium Pay	☐ Gives Low Pay	☐ Gives Very Low Pay	15)____
c. ☐ Is Very Risky	☐ Is Risky	☐ Is Not Risky but Is Not Safe	☐ Is Safe	☐ Is Very Safe	16)____
d. ☐ Has Very High Power	☐ Has High Power	☐ Has Medium Power	☐ Has Low Power	☐ Has Very Low Power	17)____
e. ☐ People Have Very High Respect	☐ People Have High Respect	☐ People Have Medium Respect	☐ People Have Low Respect	☐ People Have Very Low Respect	18)____
f. ☐ Has Very Much Excitement	☐ Has Much Excitement	☐ Has Medium Excitement	☐ Has Little Excitement	☐ Has No Excitement	19)____
g. ☐ Is Very Hard	☐ Is Hard	☐ Is Not Hard But Is Not Easy	☐ Is Easy	☐ Is Very Easy	20)____

(Note: You should have Seven "✓'s," one in each row.)

7. Sometimes what we would like to do is not the same as what we EXPECT to do. What kind of job do you expect you WILL have after you complete your education? 21)____

8. Think about this job that you EXPECT to have. Then place a "✓" in one box in each row below which best describes this job.

a.	☐ Has Very High importance to me	☐ Has High importance to me	☐ Has Medium importance to me	☐ Has Low importance to me	☐ Has Very High importance to me	22)____
b.	☐ Gives Very High Pay	☐ Gives High Pay	☐ Gives Medium Pay	☐ Gives Low Pay	☐ Gives Very Low Pay	23)____
c.	☐ Is Very Risky	☐ Is Risky	☐ Is Not Risky But Is Not Safe	☐ Is Safe	☐ Is Very Safe	24)____
d.	☐ Has Very High Power	☐ Has High Power	☐ Has Medium Power	☐ Has Low Power	☐ Has Very Low Power	25)____
e.	☐ People Have Very High Respect	☐ People Have High Respect	☐ People Have Medium Respect	☐ People Have Low Respect	☐ People Have Very Low Respect	26)____
f.	☐ Has Very Much Excitement	☐ Has Much Excitement	☐ Has Medium Excitement	☐ Has Little Excitement	☐ Has No Excitement	27)____
g.	☐ Is Very Hard	☐ Is Hard	☐ Is Not Hard But Is Not Easy	☐ Is Easy	☐ Is Very Easy	28)____

(Note: You should have Seven "✓'s," one in each row.)

9. Would you like a job in which you had to do the following:

a. Travel? ____Yes 29)____
____No

b. Work with buying things from foreign countries and selling things to foreign countries?

____Yes 30)____
____No

c. Move your family to different locations?

____Yes 31)____
____No

d. Work with people pretty much like yourself?

____Yes 32)____
____No

e. Work with people different in many ways from yourself?

____Yes 33)____
____No

10. Would you like to travel outside the United States as a member of the Army, Navy, Marines or Air Force? 34)____

____Yes
____No

11. Aside from your money-making job, which of these activities will you be likely to take part in after you get out of school? (Circle the letters in front of all the ones that are likely.)

a. Read newspapers 35)____
b. Read books 36)____
c. Parent-Teacher meetings 37)____
d. Lodge meetings 38)____
e. Voting 39)____
f. Club work 40)____
g. Traveling in the United States 41)____
h. Traveling outside the United States 42)____
i. Church 43)____
j. Going to American movies 44)____
k. Going to foreign movies 45)____
l. Collecting stamps and coins 46)____
m. Other__________ 47)____
n. __________ 48)____
o. __________ 49)____

12. Think about the school subjects you are taking now.
Decide which is the most useful to you.
Then decide which is the next most useful.

Think about each of your subjects and then complete the statements on the next page.

The subjects I am taking now are the following:

____

____

____

____________________________ (Be sure to list ALL your subjects.)

____

____

Taking all my subjects together, my subjects this semester have:

☐ Very High Value for Me
☐ High Value for Me
☐ Medium Value for Me
☐ Low Value for Me
☐ Very Low Value for Me
9)____

12a. In my judgment, my most useful school subject is__________. 10-11)____
12b. My least useful subject is____________________________. 12-13)____
12c. My second most useful subject is______________________. 14-13)____
12d. My second least useful subject is______________________. 16-17)____
18-19)____
20-21)____

13. **Write in the blank below the name of your most USEFUL subject, the one you named in question 12a.**

(12a)__________________________________

KEEP THIS SUBJECT IN MIND and write a "✓" mark in the one box in each row you feel best describes it.

1. ☐ Very High Value for Me	☐ High Value for Me	☐ Medium Value for Me	☐ Low Value for Me	☐ Very Low Value for Me	22)____
2. ☐ Very Exciting	☐ Fairly Exciting	☐ Not Exciting Not Boring	☐ Fairly Boring	☐ Very Boring	23)____
3. ☐ Of Very Great Importance To My Future	☐ Of Great Importance To My Future	☐ Of Medium Importance To My Future	☐ Of Little Importance To My Future	☐ Of No Importance To My Future	24)____
4. ☐ Very Pleasant	☐ Fairly Pleasant	☐ Not Pleasant Not Unpleasant	☐ Fairly Unpleasant	☐ Very Unpleasant	25)____
5. ☐ Very Easy For Me	☐ Fairly Easy For Me	☐ Not Easy, Not Hard For Me	☐ Fairly Hard For Me	☐ Very Hard For Me	26)____
6. ☐ Very Useful	☐ Fairly Useful	☐ Neither Useful Nor Useless	☐ Fairly Useless	☐ Very Useless	27)____

Circle the one grade you think you are MOST LIKELY to get in this subject at the end of this semester.

(Circle one) A B C D E F 28)____

29)____

14. Write in the blank below the name of your LEAST USEFUL SUBJECT, the one you named in question 12b.

(12b)____

KEEP THIS SUBJECT IN MIND and write a "✓" mark in the one box in each row you feel best describes it.

1. ☐ Very High Value for Me	☐ High Value for Me	☐ Medium Value for Me	☐ Low Value for Me	☐ Very Low Value for Me	30)____
2. ☐ Very Exciting	☐ Fairly Exciting	☐ Not Exciting Not Boring	☐ Fairly Boring	☐ Very Boring	31)____
3. ☐ Of Very Great Importance To My Future	☐ Of Great Importance To My Future	☐ Of Medium Importance To My Future	☐ Of Little Importance To My Future	☐ Of No Importance To My Future	32)____
4. ☐ Very Pleasant	☐ Fairly Pleasant	☐ Not Pleasant Not Unpleasant	☐ Fairly Unpleasant	☐ Very Unpleasant	33)____
5. ☐ Very Easy For Me	☐ Fairly Easy For Me	☐ Not Easy, Not Hard for Me	☐ Fairly Hard for Me	☐ Very Hard for Me	34)____
6. ☐ Very Useful	☐ Fairly Useful	☐ Neither Useful Nor Useless	☐ Fairly Useless	☐ Very Useless	35)____

Circle the one grade you think you are MOST LIKELY to get in this subject at the end of this semester.

(Circle one) A B C D E F 36)____

37)____

15. Write in the blank below the name of your SECOND MOST USEFUL SUBJECT, the one you named in question 12c.

(12c)____

KEEP THIS SUBJECT IN MIND and write a "✓" mark in the one box in each row you feel best describes it.

1.	☐ Very High Value for Me	☐ High Value for Me	☐ Medium Value for Me	☐ Low Value for Me	☐ Very Low Value for Me	38)____
2.	☐ Very Exciting	☐ Fairly Exciting	☐ Not Exciting Not Boring	☐ Fairly Boring	☐ Very Boring	39)____
3.	☐ Of Very Great Importance to My Future	☐ Of Great Importance To My Future	☐ Of Medium Importance To My Future	☐ Of Little Importance To My Future	☐ Of No Importance To My Future	40)____
4.	☐ Very Pleasant	☐ Fairly Pleasant	☐ Not Pleasant Not Unpleasant	☐ Fairly Unpleasant	☐ Very Unpleasant	41)____
5.	☐ Very Easy For Me	☐ Fairly Easy For Me	☐ Not Easy, Not Hard For Me	☐ Fairly Hard For Me	☐ Very Hard For Me	42)____
6.	☐ Very Useful	☐ Fairly Useful	☐ Neither Useful Nor Useless	☐ Fairly Useless	☐ Very Useless	43)____

Circle the one grade you think you are MOST LIKELY to get in this subject at the end of this semester.

(Circle one) A B C D E F 44)____

45)____

16. Write in the blank below the name of your SECOND LEAST USEFUL SUBJECT, the one you named in question 12d.

(12d)____

KEEP THIS SUBJECT IN MIND and write a "✓" mark in the one box in each row you feel best describes it.

1.	☐ Very High Value for Me	☐ High Value for Me	☐ Medium Value for Me	☐ Low Value for Me	☐ Very Low Value for Me	46)____
2.	☐ Very Exciting	☐ Fairly Exciting	☐ Not Exciting Not Boring	☐ Fairly Boring	☐ Very Boring	47)____
3.	☐ Of Very Great Importance To My Future	☐ Of Great Importance To My Future	☐ Of Medium Importance To My Future	☐ Of Little Importance To My Future	☐ Of No Importance To My Future	48)____
4.	☐ Very Pleasant	☐ Fairly Pleasant	☐ Not Pleasant Not Unpleasant	☐ Fairly Unpleasant	☐ Very Unpleasant	49)____
5.	☐ Very Easy For Me	☐ Fairly Easy For Me	☐ Not Easy, Not Hard For Me	☐ Fairly Hard For	☐ Very Hard For Me	50)____
6.	☐ Very Useful	☐ Fairly Useful	☐ Neither Useful Nor Useless	☐ Fairly Useless	☐ Very Useless	51)____

Circle the one grade you think you are MOST LIKELY to get in this subject at the end of this semester.

(Circle one) A B C D E F

52)____

53)____

17. Write in the blank below the name of another of your subjects, one that you have NOT named in questions 12a - 12d.

____

KEEP THIS SUBJECT IN MIND and write a "✓" mark in the one box in each row you feel best describes it.

1.	☐ Very High Value For Me	☐ High Value For Me	☐ Medium Value For Me	☐ Low Value For Me	☐ Very Low Value For Me	54)____
2.	☐ Very Exciting	☐ Fairly Exciting	☐ Not Exciting Not Boring	☐ Fairly Boring	☐ Very Boring	55)____
3.	☐ Of Very Great Importance To My Future	☐ Of Great Importance To My Future	☐ Of Medium Importance To My Future	☐ Of Little Importance To My Future	☐ Of No Importance To My Future	56)____
4.	☐ Very Pleasant	☐ Fairly Pleasant	☐ Not Pleasant Not Unpleasant	☐ Fairly Unpleasant	☐ Very Unpleasant	57)____
5.	☐ Very Easy For Me	☐ Fairly Easy For Me	☐ Not Easy, Not Hard For Me	☐ Fairly Hard For Me	☐ Very Hard For Me	58)____
6.	☐ Very Useful	☐ Fairly Useful	☐ Neither Useful Nor Useless	☐ Fairly Useless	☐ Very Useless	59)____

Circle the one grade you think you are MOST LIKELY to get in this subject at the end of this semester.

(Circle one) A B C D E F

60)____

61)____

18. If you are taking more than five subjects, write in the blank below the name of another of your subjects, one that you have NOT named in questions, 12a - 12d.

____

KEEP THIS SUBJECT IN MIND and write a "✓" mark in the one box in each row you feel best describes it.

1.	☐ Very High Value For Me	☐ High Value For Me	☐ Medium Value For Me	☐ Low Value For Me	☐ Very Low Value For Me	62)____
2.	☐ Very Exciting	☐ Fairly Exciting	☐ Not Exciting Not Boring	☐ Fairly Boring	☐ Very Boring	63)____
3.	☐ Of Very Great Importance To My Future	☐ Of Great Importance To My Future	☐ Of Medium Importance To My Future	☐ Of Little Importance To My Future	☐ Of No Importance To My Future	64)____
4.	☐ Very Pleasant	☐ Fairly Pleasant	☐ Not Pleasant Not Unpleasant	☐ Fairly Unpleasant	☐ Very Unpleasant	65)____
5.	☐ Very Easy For Me	☐ Fairly Easy For Me	☐ Not Easy, Not Hard For Me	☐ Fairly Hard For Me	☐ Very Hard For Me	66)____
6.	☐ Very Useful	☐ Fairly Useful	☐ Neither Useful Nor Useless	☐ Fairly Useless	☐ Very Useless	67)____

Circle the one grade you think you are MOST LIKELY to get in this subject at the end of this semester.

(Circle one) A B C D E F 68)____

69)____

80) 2

19. Now we want to know how much you think these subjects are related to each other, or are alike, or are useful to study at the same time, or have something in common. Please use a "✓" mark to give your answer.

I believe that French and English have
____ a lot in common.
____ a little in common. 9)____
____ nothing in common.
What do you think they have in common?________________
____

I believe that French and Social Studies (or History) have
____ a lot in common.
____ a little in common. 10)____
____ nothing in common.
What do you think they have in common?________________
____

I believe that French and Science have
____ a lot in common.
____ a little in common. 11)____
____ nothing in common.
What do you think they have in common?________________
____

I believe that French and Mathematics have
____ a lot in common.
____ a little in common. 12)____
____ nothing in common.
What do you think they have in common?________________
____

I believe that English and Social Studies (or History) have
____ a lot in common.
____ a little in common. 13)____
____ nothing in common.
What do you think they have in common?________________
____

I believe that English and Science have
____ a lot in common.
____ a little in common. 14)____
____ nothing in common.
What do you think they have in common?________________
____

I believe that English and Mathematics have
____ a lot in common.
____ a little in common. 15)____
____ nothing in common.
What do you think they have in common?________________
____

I believe that Social Studies (or History) and Science have
____ a lot in common.
____ a little in common. 16)____
____ nothing in common.
What do you think they have in common?________________
____

I believe that Social Studies (or History) and Mathematics have
____ a lot in common.
____ a little in common. 17)____
____ nothing in common.
What do you think they have in common?________________
____

I believe that Science and Mathematics have
____ a lot in common.
____ a little in common. 18)____
____ nothing in common.
What do you think they have in common?________________
____

20. Who lives in your home besides yourself (list parents, how many brothers and sisters, and so forth)?____________________

____

21. Where does your father (or guardian) usually work?____________

____

22. What kind of work does your father (or guardian) do at his job? (Please tell enough about his work to make it clear just what he does.)____________________________________ 19)____

____

23. Does your mother have a job? ____ Yes 20)____
____ No

24. If yes, what kind of work does she do?_______________________ 21)____

____

25. How far did your father go in school?
(Circle the highest grade he completed.)

Grade School 1 2 3 4 5 6 7 8
High School 9 10 11 12 22-23)____
Years of College 1 2 3 4
Other ______________________________
________________Don't know

26. How far did your mother go in school?
(Circle the highest grade she completed.)

Grade School 1 2 3 4 5 6 7 8
High School 9 10 11 12 24-25)____
Years of College 1 2 3 4
Other ______________________________
________________Don't know

27. Do any of the people living at your home speak a foreign language at home? ____Yes 26)____
____No
If yes, what language?________________________________ 27)____

28. From what countries did your ancestors come to America?
____ 28)____

29. In the space below, write the name of your mother, OR the person who is most like a mother to you.

a. ______________________________

b. How important is it to this person that you learn French?

☐	☐	☐	☐	☐	
Very Important	Fairly Important	Neither Important Not Unimportant	Fairly Unimportant	Very Unimportant	29)____

30. In the space below, write the name of your father, OR the person who is most like a father to you.

a. ______________________________

b. How important is it to this person that you learn French?

☐	☐	☐	☐	☐	
Very Important	Fairly Important	Neither Important Nor Unimportant	Fairly Unimportant	Very Unimportant	30)____

31. In the space below, write the name of your older brother, OR the person who is most like an older brother to you, whether or not he is a member of your family.

a. ______________________________

b. How important is it to this person that you learn French?

☐	☐	☐	☐	☐	
Very Important	Fairly Important	Neither Important Nor Unimportant	Fairly Unimportant	Very Unimportant	31)____

32. In the space below, write the name of your older sister, OR the person who is most like an older sister to you, whether or not she is a member of your family.

a. ______________________________

b. How important is it to this person that you learn French?

☐	☐	☐	☐	☐	
Very Important	Fairly Important	Neither Important Nor Unimportant	Fairly Unimportant	Very Unimportant	32)____

33. In the space below, write the name of your best friend.

a.____________________________

b. How important is it to this person that you learn French?

☐	☐	☐	☐	☐	
Very Important	Fairly Important	Neither Important Nor Unimportant	Fairly Unimportant	Very Unimportant	33)____

34. On the average, how much time outside of school do you spend studying each day? (Circle one)

a. Less than 15 minutes. 34)____
b. Between 15 minutes and 30 minutes.
c. Between 30 minutes and one hour.
d. Between one hour and two hours.
e. Between two hours and three hours.
f. More than three hours.

35. Where do you study?

a. In a room by myself.
b. In a room with others. 35)____

36. Do you have any problems that make it hard for you to study or go to school? ____Yes
____No

If yes, what are they?____ 80) 3

____

____

In the next set of questions, we want you to tell us how you feel about a lot of different things. Some of the statements you will agree with. And you will disagree with others. With some of them you will probably agree or disagree strongly. With others not so much so.

To the right of each statement, you'll find a series of blanks like this:

I Agree Very Much	I Agree For The Most Part	I Agree A Little		I Disagree A Little	I Disagree For The Most Part	I Disagree Very Much

Now,

If you agree very much with the statement, write ✓ as follows:

:__✓__:_____:_____: :_____:_____:_____:

If you agree for the most part, write ✓ as follows:

:_____:__✓__:_____: :_____:_____:_____:

If you agree a little, write ✓ as follows:

:_____:_____:__✓__: :_____:_____:_____:

If you disagree a little, write ✓ as follows:

:_____:_____:_____: :__✓__:_____:_____:

If you disagree for the most part, write ✓ as follows:

:_____:_____:_____: :_____:__✓__:_____:

If you disagree very much, write ✓ as follows:

:_____:_____:_____: :_____:_____:__✓__:

There are no right or wrong answers.
If you have trouble deciding, give
us your best hunch.
MARK EVERY ONE!

	I Agree Very Much	I Agree For The Most Part	I Agree A Little	I Disagree A Little	I Disagree For The Most Part	I Disagree Very Much	
37. Learning a foreign language is very much like learning the English language.							9)___
38. The French language is easier than the German language or the Russian language.							10)___
39. I have learned about all the English I need to learn for the rest of my life.							11)___
40. The French language sounds nicer to me than the English language.							12)___
41. I would like to have a chance to talk French to a boy or girl of my own age.							13)___
42. The French language is easier than the Spanish language.							14)___
43. I feel that I can learn a foreign language better than most students.							15)___
44. The French people are not so well educated as the American people.							16)___
45. The French people do not have such nice cities as the Americans do.							17)___
46. The French people are backward in trade and industry, compared to England and the U.S.							18)___

	I Agree Very Much	I Agree For The Most Part	I Agree A Little	I Disagree A Little	I Disagree For The Most Part	I Disagree Very Much	
47. The main reason people take a foreign language in school is that they have to have it to go to college.							19)____
48. I expect to learn enough French to feel at home with the language if I go to France.							20)____
49. I don't like to read.							21)____
50. A language is related to the way the people who speak it live and think.							22)____
51. Instead of having so many languages, people all over the world should have to learn English.							23)____
52. People who can speak English but cannot speak a foreign language are very poorly educated.							24)____
53. Some languages are better than others.							25)____
54. A child doesn't really learn his own language until he comes to school.							26)____
55. A verb can not act as a noun, because nouns and verbs are two different things.							27)____
56. I am more interested in learning to read and write a foreign language than I am in learning to speak it and learning to understand it when I hear it spoken.							28)____
57. People who can speak a foreign language but cannot speak English are very poorly educated.							29)____

	I Agree Very Much	I Agree For The Most Part	I Agree A Little	I Disagree A Little	I Disagree For The Most Part	I Disagree Very Much	
58. Foreign people do not know as much about the United States as we know about foreign countries.	____	____	____	____	____	____	30)____
59. The German people keep everything cleaner and neater than the French people do.	____	____	____	____	____	____	31)____
60. The French people have lower morals than the Americans have and are more dirty-minded.	____	____	____	____	____	____	32)____
61. The French people do not have a very good system of government.	____	____	____	____	____	____	33)____
62. The French people are lazy.	____	____	____	____	____	____	34)____
63. I would rather visit Paris than London.	____	____	____	____	____	____	35)____
64. I would rather visit France than any other country in Europe.	____	____	____	____	____	____	36)____
65. I would like to visit the French-speaking parts of Canada.	____	____	____	____	____	____	37)____
66. It's too bad that so few Americans speak French well.	____	____	____	____	____	____	38)____
67. I like American movies which take place in France— like "Gigi."	____	____	____	____	____	____	39)____
68. I like to see foreign movies produced by the French.	____	____	____	____	____	____	40)____
69. I like to see educational or documentary films about life in France.	____	____	____	____	____	____	41)____
70. I like to look at pictures of far-off places.	____	____	____	____	____	____	42)____
71. If I had my choice, I would rather not see a motion picture in which all the talking is in a foreign language that is unfamiliar to me.	____	____	____	____	____	____	43)____

I Agree Very Much
I Agree For The Most Part
I Agree A Little
I Disagree A Little
I Disagree For The Most Part
I Disagree Very Much

72. If I had my choice, I would rather not see a motion picture in which all the talking is in a foreign language that I am studying in school. :____:____:____: :____:____:____: 44)____

73. I don't like the idea of studying a foreign language. :____:____:____: :____:____:____: 45)____

74. I think that students in school are respected a little more by other students if they learn a foreign language. :____:____:____: :____:____:____: 46)____

75. I don't like English writing courses. :____:____:____: :____:____:____: 47)____

76. If I had my choice, I would like to have a job that would give me a chance to use French. :____:____:____: :____:____:____: 48)____

77. In a hundred years, the English language will be just the same as it is now. :____:____:____: :____:____:____: 49)____

78. I don't like history. :____:____:____: :____:____:____: 50)____

79. The more you learn about French customs, the better you can learn the French language. :____:____:____: :____:____:____: 51)____

80. French people do not seem to speak French as clearly as we speak English. :____:____:____: :____:____:____: 52)____

81. In order to learn a foreign language well, you need to keep a lot of rules in mind all the time. :____:____:____: :____:____:____: 53)____

82. When I hear someone say a big word I don't know the meaning of, it is easier for me to guess its meaning than when I read the big word in a book. :____:____:____: :____:____:____: 54)____

	I Agree Very Much	I Agree For The Most Part	I Agree A Little	I Disagree A Little	I Disagree For The Most Part	I Disagree Very Much	
83. A school book is likely to be more helpful than a tape recorder or phonograph to someone who wants to learn French.							55)____
84. If I could spend a month in France right now I could learn more French than I could learn from a year of French classes.							56)____
85. In a hundred years, the French language will be just the same as it is now.							57)____
86. I have never heard my French teacher pronounce a whole word; there is always some part missing.							58)____
87. I feel that my pronunciation of French is spoiled by hearing other members of my class.							59)____
88. It is easier to understand someone speaking French if you can watch his face and gestures.							60)____
89. I like to look at colored slides projected in the classroom.							61)____
90. I generally learn more in classes that use movies, slides, pictures, and charts than in classes that just use books.							62)____
91. I think I can learn more from a book which has pictures in it than from one which does not.							63)____
92. I believe I could learn a foreign language better by hearing several different persons speak it than by hearing one person speak it.							64)____

	I Agree Very Much	I Agree For The Most Part	I Agree A Little	I Disagree A Little	I Disagree For The Most Part	I Disagree Very Much	
93. Man on his own is a helpless and miserable creature.							65)
94. The world we live in is a pretty lonesome place.							66)
95. Most people just don't give a "darn" for others.							67)
96. I'd like it if I could find someone who would tell me how to solve all my personal problems.							68)
97. It is better to be a dead hero than to be a live coward.							69)
98. Sometimes I think things I don't want to think.							70)
99. At times I think I am no good at all.							71)
100. I am afraid of people who want to find out what I'm really like for fear they'll be disappointed in me.							72)

80) 4

Here is a list of things a good student might or might not do. We want you to put a "✓" mark on each line to show whether or not you think that a good student would do these things.

A GOOD STUDENT:

	I Agree Very Much	I Agree For The Most Part	I Agree A Little	I Disagree A Little	I Disagree For The Most Part	I Disagree Very Much	
1. Lets others take the lead in activities.							9)
2. Dresses neatly.							10)
3. Attends all of his classes.							11)
4. Takes time to read newspapers.							12)
5. Does more work than the teacher requires.							13)
6. Corrects the mistakes of others.							14)
7. Makes up his own mind on what is right.							15)
8. Obeys the rules set by his teachers.							16)
9. Reads a great deal.							17)
10. Does his lessons before the last minute.							18)
11. Does his homework without help.							19)
12. Studies long and late for exams.							20)
13. Pays attention in class.							21)
14. Is careful to speak good English.							22)
15. Gives most of his effort to outside activities.							23)
16. Takes active part in class discussion.							24)
17. Talks to his teachers only when it is necessary.							25)
18. Dates only on weekends.							26)
19. Is honest even if he has to hurt someone's feelings.							27)
20. Studies because he likes to learn, not to get good grades.							28)

80) 5

Now, we want you to put a "✓" mark on each line to show how often you, yourself, do each of these things.

I, MYSELF:	Always	Very Often	More Often Than Not	Less Often Than Not	Seldom	Never	
21. Let others take the lead in activities.							9)
22. Dress neatly.							10)
23. Attend all of my classes.							11)
24. Take time to read newspapers.							12)
25. Do more work than the teacher requires.							13)
26. Correct the mistakes of others.							14)
27. Make up my own mind on what is right.							15)
28. Obey the rules set by my teachers.							16)
29. Read a great deal.							17)
30. Do my lessons before the last minute.							18)
31. Do my homework without help.							19)
32. Study long and late for exams.							20)
33. Pay attention in class.							21)
34. Am careful to speak good English.							22)
35. Give most of my effort to outside activities.							23)
36. Take active part in class discussion.							24)
37. Talk to my teachers only when it is necessary.							25)
38. Date only on weekends.							26)
39. Am honest even if I have to hurt someone's feelings.							27)
40. Study because I like to learn, not to get good grades.							28)

80) 5

PHASE II AND PHASE III INSTRUMENTS ARE THE SAME
EXCEPT THAT THE FILM ATTITUDE SCALE, PAGES 8 AND 9,
IS ADDED AT PHASE III FOR THE TREATMENT GROUPS.

ALL SUBJECTS TOOK EITHER A PHASE II OR A PHASE III
QUESTIONNAIRE;
THE MOTION PICTURE TREATMENT GROUPS TOOK BOTH.

THE FOLLOWING SAMPLE INSTRUMENT
IS THE COMPLETE PHASE III INSTRUMENT,
INCLUDING THE FILM ATTITUDE SCALE.
ONLY THE COVER PAGE,
WHICH IS IDENTICAL TO THE PHASE I COVER SHEET
EXCEPT FOR DATE AND CODE NUMBERS,
HAS BEEN OMITTED.

G. P. 1-3) 067

4) 2

NAME______________________________ 5-7)____
(First) (Middle Initial) (Last)

Circle your grade in school: 9a 10a 11a 12a 8)____

9b 10b 11b 12b

Sex: Male_____ Female______

1. Circle the letter in front of the one statement which best answers the following question.

Outside our regular French class, 50)____

a. I spend a LOT MORE TIME studying French than other subjects.
b. I spend a LITTLE MORE TIME studying French than other subjects.
c. I spend ABOUT THE SAME amount of time studying French as other subjects.
d. I spend a LITTLE LESS TIME studying French than other subjects.
e. I spend a LOT LESS TIME studying French than other subjects.

2. Would you like a job in which you had to do the following:

a. Travel? _____Yes 29)____
_____No

b. Work with buying from foreign countries and selling things to foreign countries.

_____Yes 30)____
_____No

c. Work with people different in many ways from yourself?

_____Yes 33)____
_____No

79)____

80) 1

(G. P. from Card 1 Cols. 1-8)

3. In each row below, write a "✓" mark in the one box which best describes how you feel about

The FRENCH I am taking now.

1. ☐ Very High Value for Me	☐ High Value for Me	☐ Medium Value for Me	☐ Low Value for Me	☐ Very Low Value for Me	70)____
2. ☐ Very Exciting	☐ Fairly Exciting	☐ Not Exciting Not Boring	☐ Fairly Boring	☐ Very Boring	71)____
3. ☐ Of Very Great Importance To My Future	☐ Of Great Importance To My Future	☐ Of Medium Importance To My Future	☐ Of Little Importance To My Future	☐ Of No Importance To My Future	72)____
4. ☐ Very Pleasant	☐ Fairly Pleasant	☐ Not Pleasant Not Unpleasant	☐ Fairly Unpleasant	☐ Very Unpleasant	73)____
5. ☐ Very Easy For Me	☐ Fairly Easy For Me	☐ Not Easy, Not Hard For Me	☐ Fairly Hard For	☐ Very Hard For Me	74)____
6. ☐ Very Useful	☐ Fairly Useful	☐ Neither Useful Nor Useless	☐ Fairly Useless	☐ Very Useless	75)____

Expected Grade 76)____

Actual Grade 77)____

79)____

80) 2

In the next set of questions, we want you to tell us how you feel about a lot of different things. Some of the statements you will agree with. And you will disagree with others. With some of them you will probably agree or disagree strongly. With others not so much so.

To the right of each statement, you'll find a series of blanks like this:

I Agree Very Much	I Agree For The Most Part	I Agree A Little	I Disagree A Little	I Disagree For The Most Part	I Disagree Very Much

Now,

If you agree very much with the statement, write ✓ as follows:

✓					

If you agree for the most part, write ✓ as follows:

	✓				

If you agree a little, write ✓ as follows:

		✓			

If you disagree a little, write ✓ as follows:

			✓		

If you disagree for the most part, write ✓ as follows:

				✓	

If you disagree very much, write ✓ as follows:

					✓

(G. P. from Card 1 Cols. 1-8)

	I Agree Very Much	I Agree For The Most Part	I Agree A Little	I Disagree A Little	I Disagree For The Most Part	I Disagree Very Much	
41. I would like to have a chance to talk French to a boy or girl of my own age.	____	____	____	____	____	____	13)____
45. The French people do not have such nice cities as the Americans do.	____	____	____	____	____	____	17)____
46. The French people are backward in trade and industry, compared to England and the U.S.	____	____	____	____	____	____	18)____
56. I am more interested in learning to read and write a foreign language than I am in learning to speak it and learning to understand it when I hear it spoken.	____	____	____	____	____	____	28)____
61. The French people do not have a very good system of government.	____	____	____	____	____	____	33)____
62. The French people are lazy.	____	____	____	____	____	____	34)____
63. I would rather visit Paris than London.	____	____	____	____	____	____	35)____
64. I would rather visit France than any other country in Europe.	____	____	____	____	____	____	36)____
68. I like to see foreign movies produced by the French.	____	____	____	____	____	____	40)____
69. I like to see educational or documentary films about life in France.	____	____	____	____	____	____	41)____
70. I like to look at pictures of far-off places.	____	____	____	____	____	____	42)____

(G. [illegible]. from Card 1 Cols. 1-[illegible])

	I Agree Very Much	I Agree For The Most Part	I Agree A Little	I Disagree A Little	I Disagree For The Most Part	I Disagree Very Much	
71. If I had my choice, I would rather not see a motion picture in which all the talking is in a foreign language that is unfamiliar to me.							43)___
72. If I had my choice, I would rather not see a motion picture in which all the talking is in a foreign language that I am studying in school.							44)___
73. I don't like the idea of studying a foreign language.							45)___
76. If I had my choice, I would like to have a job that would give me a chance to use French.							48)___
79. The more you learn about French customs, the better you can learn the French language.							51)___
80. French people do not seem to speak French as clearly as we speak English.							52)___
81. In order to learn a foreign language well, you need to keep a lot of rules in mind all the time.							53)___
83. A school book is likely to be more helpful than a tape recorder or phonograph to someone who wants to learn French.							55)___
84. If I could spend a month in France right now, I could learn more French than I could learn from a year of French classes.							56)___

(G. P. from Card I Cols. 1-8)

	I Agree Very Much	I Agree For The Most Part	I Agree A Little	I Disagree A Little	I Disagree For The Most Part	I Disagree Very Much	
88. It is easier to understand someone speaking French if you can watch his face and gestures.							60)___
89. I like to look at colored slides projected in the classroom.							61)___
90. I generally learn more in classes that use movies, slides, pictures, and charts than in classes that just use books.							62)___
91. I think I can learn more from a book which has pictures in it than from one which does not.							63)___

73)___

80) 4

General Information Questions about *France* (G. P. from Card 1 cols. 1-8)

1. **France has sea coasts on how many bodies of water?** 9)____
   - a. one
   - b. two
   - c. three
   - d. four
   - e. five
2. **France's sea coasts account for about what percentage of the country's total boundaries?** 10)____
   - a. less than 10%.
   - b. between 10% and 40%.
   - c. between 40% and 70%.
   - d. more than 70%.
3. **The southern coast of France next to Italy is** 11)____
   - a. mountainous.
   - b. flat.
   - c. sandy beaches rising to dunes.
   - d. high bluffs dropping to narrow, gravel beaches.
4. **Match each city on the left with the proper location from the column at the right.**

1. Le Havre____ a. Sur la Mer du Nord 12)____
2. Brest____ b. Sur la Manche 13)____
3. Toulon____ c. Sur l'Anlantique 14)____
4. Bordeaux____ d. Sur la Mediterranee 15)____
5. Marseille____ 16)____
6. Nice____ 17)____
7. Cherbourg____ 18)____
8. Saint-Jean-de-Luz____ 19)____
9. Dunkerque____ 20)____
10. Saint-Nazaire____ 21)____
11. Cannes____ 22)____
12. Boulogne____ 23)____

5. **Match each city on the left with the best description from the column at the right.**

1. Boulogne____ a. commerce avec les Etats-Unis 24)____
2. Brest____ b. commerce avec l'Amerique de Sud 25)____
3. Cannes____ c. commerce avec l'Afrique 26)____
4. LeHavre____ et l'Extreme-Orient 27)____
5. Toulon____ d. port militaire 28)____
6. Bordeaux____ e. construction navale 29)____
7. Saint-Nazaire____ f. port de peche 30)____
8. Marseille____ g. centre touristique 31)____
9. Dunkerque____ 32)____
10. Nice____ 33)____
11. Saint-Jean-de-Luz____ 34)____
12. Cherbourg____ 35)____

Sex 79)____
Card No. 80)____

[illegible] (G. P. from Card 1 cols. 1-8)

Considering the French film you have just seen, select the one statement which best completes each sentence below.

____ I. From seeing this film, 9)____
- a. I feel I learned a lot of French.
- b. I feel I learned quite a bit of French.
- c. I feel I learned some French.
- d. I feel I learned a little French.
- e. I feel I learned no French.

____ II. Seeing this film 10)____
- a. will help me a great deal in learning French in the future.
- b. will help me quite a bit in learning French in the future.
- c. will help me some in learning French in the future.
- d. will help me little in learning French in the future.
- e. will help me not at all in learning French in the future.

____ III. From seeing this film, 11)____
- a. I feel I learned a lot about France.
- b. I feel I learned quite a bit about France.
- c. I feel I learned something about France.
- d. I feel I learned very little about France.
- e. I feel I learned hardly anything about France.

____ IV. If I have a chance in the future to see more films of this kind, 12)____
- a. I surely will try to.
- b. I think I'd like to.
- c. I may be interested in doing so.
- d. I doubt if I would be interested.
- e. I wouldn't be very interested.
- f. I wouldn't have anything to do with it.

____ V. Seeing the way things are in France and hearing them described in French 13)____
- a. is right in line with my main interests.
- b. has to do with something that interests me.
- c. is somewhat of interest to me.
- d. is neither interesting nor uninteresting, as far as I'm concerned.
- e. is not very interesting to me.
- f. is of no interest to me.

____ VI. Seeing films like this in French class 14)____
- a. seems absolutely necessary to me.
- b. seems rather valuable to me.
- c. would be a good thing to do.
- d. is fairly important, I guess.
- e. is of no particular importance to me.
- f. is more or less a waste of my time.

____VII. In my future work, the information in this film 15)____
a. will be of great value to me.
b. will probably help me a lot.
c. should be of some value to me.
d. will not be very helpful to me.
e. will be of little use to me.
f. will be of no use to me.

____VIII. Now that I've seen this film, 16)____
a. I'm certainly glad I saw it.
b. I think it was probably a good film for me to see.
c. I guess it was worth seeing.
d. I have no opinion about it, one way or the other.
e. I think it was dull and boring.
f. I think it was a waste of my time.

____ IX. If I were given the opportunity to see this film again, 17)____
a. I would jump at the chance.
b. I would like to see it again.
c. I guess I would want to see it again.
d. I would not care one way or the other.
e. I would hesitate to see it again.
f. I would not want to see it again.

____ X. If I were to describe this film, I would say 18)____
a. it is interesting and probably very useful.
b. it is interesting, and probably fairly useful.
c. it is interesting, but not too useful.
d. it is uninteresting, but probably very useful.
e. it is uninteresting, but probably fairly useful.
f. it is uninteresting and not too useful.

____ XI. As far as educational films are concerned, this film is 19)____
a. the most useful one I have ever seen.
b. among the most useful I have ever seen.
c. fairly useful.
d. not very useful to me.
e. quite useless.
f. the most useless one I have ever seen.

____XII. So far as understanding the talk in this film, 20)____
a. I could understand almost all of it.
b. I could understand quite a lot of it.
c. I could understand about half of it.
d. I could understand a little of it.
e. I could understand hardly any of it.

Sex 79)____
Card No. 80)____

THE PHASE IV INSTRUMENT IS THE SAME
AS THE PHASE I INSTRUMENT, EXCEPT THAT:
THE COVER SHEET DATE AND CODE NUMBERS DIFFER,
PAGE 14 HAS BEEN REPLACED,
TWO NEW ITEMS, 101 AND 102, HAVE BEEN ADDED TO PAGE 23.

FOLLOWING ARE PHASE IV PAGES 14 AND 23.

20. Looking back over your work with French this past semester, what things contributed most to your learning of the language?

____ 19)____

____

21. What things contributed least to your learning of French? 20)____

____

____

22. Suppose you could spend more time on some particular way of learning French rather than others:

a) Which way would you choose to spend more time on? 21)____

____

b) Which way would you choose to spend less time on? 22)____

____

23. If you were to visit France this summer and needed to talk with the French people and read French newspapers, magazines, and signs, how well could you handle the language?

_____much better than the average member of my class 23)____
_____somewhat better than average
_____about average
_____somewhat less well than average
_____much less than average

	I Agree Very Much	I Agree For The Most Part	I Agree A Little	I Disagree A Little	I Disagree For The Most Part	I Disagree Very Much	
93. Man on his own is a helpless and miserable creature.							65)____
94. The world we live in is a pretty lonesome place.							66)____
95. Most people just don't give a "darn" for others.							67)____
96. I'd like it if I could find someone who would tell me how to solve all my personal problems.							68)____
97. It is better to be a dead hero than to be a live coward.							69)____
98. Sometimes I think things I don't want to think.							70)____
99. At times I think I am no good at all.							71)____
100. I am afraid of people who want to find out what I'm really like for fear they'll be disappointed in me.							72)____
101. Thinking ahead to further work in school, I would like to take a lot more work in French.							73)____
102. I am sorry that I took this course in French.							74)____

79)____

80) 4

APPENDIX B

CORRELATION MATRIX AND FACTOR ANALYSIS OF THE PHASE II - PHASE III SEMANTIC DIFFERENTIAL SCALES

CORRELATION MATRIX OF SIX SCALES AT PHASE II AND PHASE III

		1	2	3	4	5	6	7	8	9	10	11	12
Value (2)	1	....											
Exciting (2)	2	.303	....										
Important (2)	3	.662	262	....									
Pleasant (2)	4	.360	.821	.292	....								
Easy (2)	5	.066	.437	.017	.554	....							
Useful (2)	6	.454	.588	.469	.625	.406	....						
Value (3)	7	.433	.046	.590	.163	.241	.230	....					
Exciting (3)	8	.341	.661	.340	.604	.215	.478	.141	....				
Important (3)	9	.416	-.014	.622	.125	.038	.294	.808	.154	....			
Pleasant (3)	10	.386	.684	.330	.775	.549	.479	.224	.588	.153	....		
Easy (3)	11	.210	.284	.192	.344	.450	.273	.282	.218	.308	.358	....	
Useful (3)	12	.389	.271	.548	.323	.297	.661	.433	.373	.476	.350	.349	....

FACTOR ANALYSIS OF THE SCALES FROM PHASE II AND PHASE III

Value (2)	1	.411	.611	-.103
Exciting (2)	2	.863	-.004	.251
Important (2)	3	.316	.782	-.[illegible]91
Pleasant (2)	4	.815	.084	.431
Easy (2)	5	.315	.011	.676
Useful (2)	6	.639	.389	.202
Value (3)	7	-.080	.797	.321
Exciting (3)	8	.717	.190	.064
Important (3)	9	-.079	.844	.181
Pleasant (3)	10	.703	.149	.454
Easy (3)	11	.172	.243	.503
Useful (3)	12	.318	.603	.235

APPENDIX C

THE SCALOGRAM ANALYSIS

Item*	No. of Pos. Resp.	No. of Pos. Error	No. of Neg. Resp.	No. of Neg. Error	Total Error	% of Error
Variable 1 - French Attitude (1)				**Coefficient of Reproductibility = .87**		
46	49	-	24	9.17	9.17	12.57
61	34	1.33	39	6.67	8.00	10.96
62	34	3.33	39	3.00	6.33	8.67
58	24	6.00	49	3.83	9.83	13.47
44	21	10.67	52	2.50	13.17	18.04
45	18	8.83	55	1.33	10.16	13.92
60	18	11.17	55	.83	12.00	16.44
59	13	7.34	60	-	7.34	10.06
		48.67		27.33	76.00	
Variable 2 - French Attitude (4)				**Coefficient of Reproductibility = .92**		
62	67	-	6	4.67	4.67	6.40
44	66	.33	7	4.50	4.83	6.62
59	66	.50	7	4.33	4.83	6.62
46	65	1.67	8	4.50	6.17	8.45
45	61	-	12	4.84	4.84	6.63
60	60	2.66	13	2.00	4.66	6.38
61	57	3.50	16	2.16	5.66	7.75
58	56	10.34	17	-	10.34	14.17
		19.00		27.00	46.00	
Variable 3 - New Media Utility (1)				**Coefficient of Reproductibility = .86**		
91	57	-	16	5.17	5.17	7.08
90	42	.33	31	6.50	6.83	9.36
71	37	4.50	36	4.33	8.83	12.10
83	37	19.17	36	-	19.17	26.26
		24.00		16.00	40.00	
Variable 4 - New Media Utility (4)				**Coefficient of Reproductibility = .88**		
91	54	-	19	7.01	7.01	9.60
90	45	2.49	28	7.00	9.49	13.00
83	35	8.00	38	2.99	10.99	15.06
71	22	7.51	51	-	7.51	10.29
-		18.00		17.00	35.00	

*Item number in questionnaire. See Appendix A.

Item*	No. of Pos. Resp.	No. of Pos. Error	No. of Neg. Resp.	No. of Neg. Error	Total Error	% of Error
Variable 5 - Escapism (1)			**Coefficient of Reproductibility = .90**			
32	106	-	58	16.84	16.84	10.27
31	86	3.16	78	14.50	17.66	10.77
34	82	11.50	82	6.66	18.16	11.08
53	62	15.34	102	-	15.34	9.36
		30.00		38.00	68.00	
Variable 6 - Escapism (4)			**Coefficient of Reproductibility = .90**			
34	114	-	23	10.51	10.51	7.67
31	105	2.99	32	13.00	15.99	11.67
53	94	6.00	43	8.99	14.99	10.94
32	93	15.51	44	-	15.51	11.32
		24.50		32.50	57.00	
Variable 7 - French Utility (1)			**Coefficient of Reproductibility = .82**			
65	61	-	12	7.17	7.17	9.82
66	58	1.83	15	9.17	11.00	15.07
63	40	2.83	33	15.83	18.66	25.56
76	38	3.17	35	9.00	12.17	16.67
40	36	5.83	37	5.83	11.66	15.94
64	35	12.17	38	4.33	16.50	22.61
41	32	12.84	41	-	12.84	17.59
		38.67		51.33	90.00	
Variable 8 - French Utility (4)			**Coefficient of Reproductibility = .87**			
63	58	-	15	11.34	11.34	15.54
41	56	.33	17	6.67	7.00	9.59
66	55	3.33	18	7.83	11.16	15.29
65	54	4.50	19	5.34	9.84	13.48
40	37	1.66	36	7.33	8.99	12.32
n 64	34	4.67	39	4.16	8.83	12.10
76	34	10.84	39	-	10.84	14.85
		25.33		42.67	68.00	

*Item number in questionnaire. See Appendix A.

Item*	No. of Pos. Resp.	No. of Pos. Error	No. of Neg. Resp.	No. of Neg. Error	Total Error	% of Error
Variable 9 - French Culture (1)			**Coefficient of Reproductibility = .90**			
79	92	-	72	16.00	16.00	9.75
50	82	10.00	82	5.50	15.50	9.45
69	51	16.50	113	-	16.50	10.05
		26.50		21.50	48.00	
Variable 10 - French Culture (4)			**Coefficient of Reproductibility = .88**			
50	100	-	37	18.50	18.50	13.50
79	96	3.50	41	5.00	8.50	6.20
69	84	11.00	53	-	11.00	8.04
		14.50		23.50	48.00	
Variable 11 - Language Sophistication (1)				**Coefficient of Reproductibility = .80**		
81	51	-	22	13.17	13.17	18.04
77	41	1.33	32	10.00	11.33	15.52
37	34	7.00	39	11.33	18.33	25.11
53	34	10.17	39	4.00	14.17	19.41
85	34	16.00	39	-	16.00	21.92
		34.50		38.50	73.00	
Variable 12 - Language Sophistication (4)				**Coefficient of Reproductibility = .90**		
77	58	-	15	6.00	6.00	8.22
85	57	-	16	4.00	4.00	5.48
37	40	2.00	33	7.50	9.50	13.02
53	37	8.50	36	2.00	10.50	14.39
81	21	8.00	52	-	8.00	10.96
		18.50		19.50	38.00	
Variable 13 - French Speaking (1)			**Coefficient of Reproductibility = .85**			
84	45	-	26	9.67	9.67	13.25
86	40	3.33	33	7.34	10.67	14.62
88	39	13.66	34	3.83	17.49	23.96
87	20	6.17	53	3.16	9.33	12.78
80	15	7.84	58	-	7.84	10.74
		31.00		24.00	55.00	

*Item number in questionnaire. See Appendix A.

Item*	No. of Pos. Resp.	No. of Pos. Error	No. of Neg. Resp.	No. of Neg. Error	Total Error	% of Error
Variable 14 - French Speaking (4)				**Coefficient of Reproductibility = .89**		
86	61	-	12	8.50	8.50	11.66
88	61	2.00	12	7.67	9.67	13.25
80	56	1.83	17	6.50	8.33	11.41
87	50	5.00	23	2.33	7.33	10.04
84	25	5.17	48	-	5.17	7.08
		14.00		25.00	39.00	
Variable 15 - Language Ease (1)				**Coefficient of Reproductibility = .90**		
38	91	-	73	18.00	18.00	10.98
43	66	10.00	98	7.00	17.00	10.37
42	52	18.00	112	-	18.00	10.98
		28.00		25.00	53.00	
Variable 16 - Language Ease (4)				**Coefficient of Reproductibility = .94**		
38	111	-	26	5.00	5.00	3.65
43	40	4.00	97	7.50	11.50	8.40
42	28	9.50	109	-	9.50	6.94
		13.50		12.50	26.00	
Variable 17 - Study Attitudes (1)				**Coefficient of Reproductibility = .89**		
78	48	-	116	22.02	22.02	13.40
75	47	6.98	117	5.50	12.48	7.60
73	42	14.50	122	3.98	18.48	11.25
49	38	22.02	126	-	22.02	13.40
		43.50		31.50	75.00	
Variable 18 - Study Attitudes (4)				**Coefficient of Reproductibility = .89**		
73	111	-	26	15.68	15.68	11.42
49	109	2.82	28	11.00	13.82	10.10
78	97	6.00	40	9.32	15.32	11.20
75	96	14.18	41	-	14.18	10.35
		23.00		36.00	59.00	

*Item number in questionnaire. See Appendix A.

Item*	No. of Pos. Resp.	No. of Pos. Error	No. of Neg. Resp.	No. of Neg. Error	Total Error	% of Error
Variable 19 - Self-Adequacy (1)				**Coefficient of Reproductibility = .83**		
96	111	-	53	27.52	27.52	16.75
99	107	7.98	57	13.50	21.48	13.10
98	81	5.50	83	19.40	24.90	15.20
94	70	20.60	94	15.00	35.60	21.70
100	63	20.00	101	10.58	30.58	18.65
93	59	27.42	105	7.50	34.92	21.25
95	50	24.50	114	1.00	25.50	15.58
97	37	28.50	127	-	28.50	17.38
		134.50		94.50	229.00	
Variable 20 - Self-Adequacy (4)				**Coefficient of Reproductibility = .84**		
94	113	-	24	7.34	7.34	5.35
100	94	.33	43	14.43	14.76	10.78
93	82	5.57	55	20.00	25.57	18.61
97	79	13.66	58	20.33	33.99	24.80
95	70	14.00	67	15.00	29.00	21.18
99	62	15.50	75	7.24	22.74	16.58
96	57	22.43	80	3.49	25.92	18.90
98	36	13.68	101	-	13.68	10.00
		85.17		87.83	173.00	
Variable 21 - Ideal-A				**Coefficient of Reproductibility = .89**		
13	69	-	4	1.00	1.00	1.37
3	63	-	10	3.50	3.50	4.80
6	58	2.00	15	9.50	11.50	15.76
2	57	3.50	16	10.00	13.50	18.50
4	56	1.50	17	5.34	6.84	9.37
14	50	1.33	23	7.17	8.50	11.66
9	48	10.81	25	-	10.81	14.81
10	48	6.76	25	-	6.76	9.26
7	42	7.44	31	-	7.44	10.19
11	35	11.17	38	-	11.17	15.30
		44.51		36.51	81.02	

*Item number in questionnaire. See Appendix A.

Item*	No. of Pos. Resp.	No. of Pos. Error	No. of Neg. Resp.	No. of Neg. Error	Total Error	% of Error
Variable 22 - Self-A (1)				Coefficient of Reproductibility = .86		
33	59	-	14	6.17	6.17	8.45
23	58	.83	15	4.00	4.83	6.62
26	52	5.00	21	6.08	11.08	15.18
22	38	4.25	35	7.33	11.58	15.86
29	28	4.17	45	7.67	11.84	16.22
24	26	5.50	47	3.50	9.00	12.33
27	21	8.00	52	3.08	11.08	15.18
34	21	9.42	52	.50	9.92	13.59
30	19	11.50	54	1.00	12.50	17.13
31	17	11.00	56	-	11.00	15.07
		59.67		39.33	99.00	
Variable 23 - Self-A (4)				Coefficient of Reproductibility = .91		
22	70	-	3	2.50	2.50	3.43
33	69	.50	4	3.67	4.17	5.71
23	68	.33	5	4.00	4.33	5.93
29	61	.33	12	6.25	6.58	9.02
27	58	5.42	15	6.00	11.42	15.65
31	57	1.00	16	5.00	6.00	8.22
30	53	4.00	20	3.17	7.17	9.82
26	31	1.83	42	1.75	3.58	4.91
24	20	8.25	53	2.33	10.58	14.50
34	16	11.67	57	-	11.67	15.99
		33.33		34.67	68.00	
Variable 24 - Ideal-B				Coefficient of Reproductibility = .90		
8	127	-	32	14.17	14.17	8.92
16	123	.83	36	8.50	9.33	5.89
15	114	18.50	45	9.33	27.83	17.58
20	86	13.67	73	-	13.67	8.60
		33.00		32.00	65.00	

*Item number in questionnaire. See Appendix A.

Item*	No. of Pos. Resp.	No. of Pos. Error	No. of Neg. Resp.	No. of Neg. Error	Total Error	% of Error
Variable 25 - Self-B (l)				Coefficient of Reproductibility = .91		
15	127	-	32	16.17	16.17	10.19
8	77	4.33	82	10.50	14.83	9.44
20	52	6.50	107	4.33	10.83	6.83
16	46	17.17	113	-	17.17	10.80
		28.00		31.00	59.00	
Variable 26 - Self-B (4)				Coefficient of Reproductibility = .92		
8	118	-	10	5.17	5.17	4.04
16	101	.83	27	11.00	11.83	9.25
20	90	3.00	38	5.83	8.83	6.90
15	66	14.17	62	-	14.17	11.05
		18.00		22.00	40.00	
Variable 27 - Ideal-C				Coefficient of Reproductibility = .89		
5	128	-	31	11.68	11.68	7.34
19	93	3.32	66	14.51	17.83	11.21
1	69	14.99	90	13.32	28.31	17.80
18	47	9.68	112	3.99	13.67	8.60
17	44	18.51	115	-	18.51	11.65
		46.50		43.50	90.00	
Variable 28 - Self-C (l)				Coefficient of Reproductibility = .87		
1	99	-	60	25.68	25.68	16.40
19	86	6.32	73	8.17	14.49	9.14
5	55	13.83	104	15.32	29.15	18.35
16	49	16.68	110	3.33	20.01	12.60
17	33	13.67	126	-	13.67	8.60
		50.50		52.50	103.00	
Variable 29 - Self-C (4)				Coefficient of Reproductibility = .84		
18	85	-	43	14.51	14.51	11.35
5	70	2.49	58	8.84	11.33	8.56
19	60	9.66	68	12.49	22.15	17.40
17	49	22.51	79	5.66	28.17	21.99
1	43	23.84	85	-	23.84	18.65
		58.50		41.50	100.00	

*Item number in questionnaire. See Appendix A.

Item*	No. of Pos. Resp.	No. of Pos. Error	No. of Neg. Resp.	No. of Neg. Error	Total Error	% of Error
Film Attitude						
XI	100	-	60	24.59	24.59	15.38
III	99	4.50	61	22.76	27.26	17.07
V	97	7.91	63	9.84	17.75	11.01
IV	73	4.41	87	7.75	12.16	7.60
IX	65	4.58	95	4.33	8.91	5.57
VIII	61	8.66	99	4.33	12.99	8.12
VII	53	17.17	107	11.00	28.17	17.60
X	50	10.00	110	3.08	13.08	8.16
II	47	17.42	113	2.91	20.33	12.70
VI	44	14.76	116	-	14.76	9.22
		89.41		90.59	180.00	

*Item number in questionnaire. See Appendix A, Phase 3 Instrument.

APPENDIX D

CORRELATION MATRIX OF THE 60 VARIABLES SELECTED FOR FURTHER ANALYSIS

		1	2	3	4	5
1. French Attitude (1)	1	....				
2. French Attitude (4)	2	.634	....			
3. New Media Utility (1)	3	.091	.114	....		
4. New Media Utility (4)	4	.114	-.001	.260	....	
5. Escapism (1)	5	-.064	.006	.037	-.035	....
6. Escapism (4)	6	-.122	-.135	-.054	.389	.463
7. French Utility (1)	7	.147	.074	.153	.139	.346
8. French Utility (4)	8	.222	.003	.076	.133	.380
9. French Culture (1)	9	-.086	-.128	.184	.247	.211
10. French Culture (4)	10	-.202	-.284	.051	.348	.117
11. Language Sophistication (1)	11	.166	.063	.133	.335	.030
12. Language Sophistication (4)	12	.270	.373	.067	.240	.229
13. French Speaking (1)	13	.226	.109	.125	-.017	.210
14. French Speaking (4)	14	.310	.470	.085	-.218	.055
15. Language Ease (1)	15	.033	-.021	-.240	.093	.223
16. Language Ease (4)	16	-.107	-.416	-.021	.003	.147
17. Study Attitudes (1)	17	.238	.210	.191	.196	.135
18. Study Attitudes (4)	18	.273	.347	.138	.308	.170
19. Self-Adequacy (1)	19	.060	.041	.156	-.052	-.087
20. Self-Adequacy (4)	20	.146	.307	-.119	.072	-.114
21. Ideal-A	21	.175	-.091	-.131	-.234	.214
22. Self-A (1)	22	.039	-.037	-.185	-.090	.067
23. Self-A (4)	23	.009	.120	.004	-.099	.352
24. Ideal-B	24	.140	-.014	-.066	-.073	.149
25. Self-B (1)	25	-.029	-.027	-.079	-.065	.204
26. Self-B (4)	26	.082	.112	.079	.213	.217
27. Ideal C	27	.196	.053	-.000	.127	.068
28. Self-C (1)	28	.183	.212	-.029	.031	.139
29. Self-C (4)	29	.065	.085	-.037	.001	.223
30. Further French (4)	30	.196	-.195	-.065	.110	.132
31. Sorry Took (4)	31	-.399	-.400	-.034	.009	-.108
32. Learn Enough (1)	32	.036	.083	.092	-.113	.183
33. Learn Enough (4)	33	.188	-.009	-.205	-.016	.176
34. Main reason, college (1)	34	.219	.317	-.056	-.023	-.003
35. Main reason, college (4)	35	.123	.102	.149	.156	.208
36. Child learns (1)	36	.064	.176	.040	.042	-.009
37. Child learns (4)	37	.018	.093	-.067	-.052	-.016
38. Verb, noun (1)	38	.025	-.052	.248	-.009	.131
39. Verb, noun (4)	39	.098	-.027	.135	.106	-.050
40. Interest, Speaking (1)	40	.349	.178	-.198	-.127	-.151
41. Interest, Speaking (4)	41	.134	.307	-.126	.118	.099
42. Student respect (1)	42	-.149	-.010	-.006	.210	.041
43. Student respect (4)	43	-.077	-.174	.168	.126	.099
44. Intelligence	44	.043	-.064	.187	-.110	.136
45. Reading	45	.226	.033	.215	-.101	.065
46. General Capacity	46	.095	-.085	.213	-.187	.033
47. Final Grade	47	.211	-.051	.038	.031	.080
48. Value (1)	48	.247	.182	.119	.193	.162
49. Pleasant (1)	49	.123	-.023	.071	.051	.301
50. Easy (1)	50	-.041	-.152	.116	.034	.207
51. Value (4)	51	.283	.092	.020	.036	.275
52. Pleasant (4)	52	.117	.007	-.012	-.094	.186
53. Easy (4)	53	.139	.049	.146	.050	.084
54. Value (M)	54	.116	.108	.033	.017	.268
55. Pleasant (M)	55	.105	.010	.091	-.135	.344
56. Easy (M)	56	-.008	-.072	.086	-.073	.004
57. Mother	57	.031	.016	-.120	-.280	.199
58. Father	58	.176	.118	.001	-.199	-.024
59. Best Friend	59	.192	.236	.118	-.169	.227
60. Test Group	60	.186	.303	-.141	.175	.078

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7	.150	....								
8	.367	.579	....							
9	.225	.312	.155	....						
10	.418	.055	.340	.389	....					
11	.141	.106	-.069	.051	.104	....				
12	.050	.018	-.010	.170	-.005	.393	....			
13	.101	.208	.119	.039	-.144	.100	.188	....		
14	.018	.050	.018	.028	-.280	.016	.311	.378	....	
15	.122	.220	.187	.075	.223	.116	.034	-.064	-.231	....
16	.188	.146	.349	.028	.389	.096	-.101	.000	-.192	.451
17	.226	.063	.110	.258	.162	.008	.165	.120	.172	-.048
18	.356	.163	.184	.224	.246	.286	.416	.238	.364	.181
19	-.127	-.033	.060	-.227	-.136	.049	.071	.074	.096	-.069
20	-.107	-.030	-.096	-.062	-.182	.026	.199	-.025	.220	.080
21	.065	.169	.269	.090	.049	-.010	.020	.165	-.019	.072
22	.058	.007	.109	.072	.181	.129	.051	-.013	-.136	.182
23	.061	.032	-.001	.112	.100	-.019	.137	.117	.034	-.011
24	.182	.079	.189	.054	.202	-.076	.081	.126	.013	-.147
25	.293	-.040	.118	.009	.212	.081	.077	.068	-.048	-.007
26	.277	-.079	.099	.279	.371	.111	.181	.131	.035	.028
27	.139	.243	.158	.198	.190	.003	.160	.060	-.124	.014
28	.184	.021	.119	.118	.129	.088	.149	-.179	.047	.079
29	.271	-.112	-.005	.124	.190	.021	.149	.053	-.015	.016
30	.318	.255	.627	.109	.315	.067	-.029	.172	-.109	.286
31	-.047	-.380	-.394	-.046	-.092	-.009	-.179	-.276	-.277	-.037
32	.051	.275	.167	.219	-.001	.005	.028	.263	.146	.286
33	.198	.126	.330	.088	.317	.113	.089	.138	.088	.114
34	.088	.214	.065	.010	-.069	.158	-.009	-.032	.094	-.033
35	.144	.122	.136	.173	.181	-.056	.006	-.005	-.043	-.040
36	.103	-.010	.026	.042	.045	-.032	-.046	.105	.079	-.205
37	.036	.059	.019	.128	.025	-.098	-.053	.032	.086	-.145
38	.101	.140	.188	.039	.125	.022	-.206	.154	-.090	-.005
39	-.061	.119	.166	.090	.121	.048	.090	-.032	-.095	-.079
40	-.236	-.025	.085	-.140	.066	-.055	.046	-.002	.145	.040
41	.094	.176	.195	.036	-.055	-.027	.101	-.085	.176	.054
42	.045	.087	-.096	.015	.121	.109	.027	-.079	-.105	.034
43	.018	.023	.068	-.031	.101	.073	.043	.161	-.152	.005
44	.209	-.075	.136	.014	.013	.111	-.062	.335	.239	-.085
45	-.037	.045	.070	.061	-.106	-.023	.070	.245	.137	-.085
46	.018	-.019	.030	-.019	-.089	.078	-.112	.322	.224	-.178
47	.070	.001	.103	.058	.048	.032	-.094	-.054	-.026	.166
48	.251	.405	.267	.274	.160	.261	.179	.074	.132	.193
49	.182	.498	.343	.214	.161	.038	.068	.103	.002	.278
50	.151	.274	.150	.079	.074	.196	.052	.088	-.069	.370
51	.321	.420	.524	.180	.295	.132	.067	.254	.083	.238
52	.280	.247	.484	.207	.249	-.040	.086	.013	.079	.084
53	.044	-.009	.047	.009	-.029	.181	.109	-.014	.063	.045
54	.367	.316	.366	.215	.345	.247	.128	.193	.270	.299
55	.265	.313	.454	.146	.138	.011	.025	.093	.183	.130
56	-.008	.126	.041	-.058	-.040	.164	-.125	.049	.061	.032
57	.034	.273	.163	-.086	-.171	.077	.010	.062	.190	.323
58	-.096	.041	-.043	-.054	-.156	.117	.161	.175	.292	.135
59	.085	.334	.212	.102	.066	.128	.262	.362	.259	-.047
60	-.023	-.014	-.053	.121	-.025	.139	.353	-.038	.099	-.043

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17	.068	....									
18	.134	.654	....								
19	.040	.257	.090	....							
20	-.123	.214	.240	.399	....						
21	.178	.063	-.003	-.057	-.167	....					
22	.127	.124	.170	.004	-.080	.488	....				
23	-.080	.166	.163	.044	-.070	.229	.330	....			
24	.052	.214	.054	.012	-.065	.347	.101	.036	....		
25	.073	.183	.217	.123	-.014	.155	.339	.145	.407	....	
26	-.012	.238	.253	.038	-.011	.157	.356	.489	.258	.412	....
27	.071	.230	.136	.007	-.129	.405	.275	.090	.365	.214	.071
28	.049	.243	.205	-.046	.031	.196	.300	.074	.212	.306	.276
29	.124	.272	.200	.069	.037	.330	.345	.288	.275	.326	.333
30	.445	.043	.125	.068	-.251	.286	.268	-.020	.176	.260	.109
31	-.047	-.406	-.463	-.268	-.181	-.135	-.120	-.340	-.213	-.278	-.257
32	.052	.215	.180	.220	-.028	.056	.129	.034	-.079	.205	.116
33	.203	.149	.131	.207	.009	.224	.160	.211	.274	.277	.341
34	-.126	-.013	-.111	.041	-.055	-.065	-.142	.054	.179	-.017	.050
35	-.093	.075	.020	-.094	.064	-.103	-.195	.018	.179	-.059	.132
36	-.181	.166	.028	-.181	-.211	-.098	.063	.029	-.016	.065	.089
37	-.310	-.030	.016	-.103	-.008	-.001	.011	.037	-.002	.135	.116
38	.105	.060	-.109	.020	-.209	.138	.028	.094	.087	.012	.078
39	.176	.149	.080	.087	-.085	.210	.002	-.170	.247	.057	.044
40	.039	.100	.084	.024	.267	.026	.100	.107	.222	.059	.152
41	-.056	.008	.139	-.066	.233	.108	.016	.070	.035	-.142	-.032
42	-.045	.068	-.010	-.014	.128	-.131	-.032	.045	.042	-.064	.233
43	.231	-.035	.028	-.005	-.058	.076	.098	.023	-.027	.044	.144
44	.111	.212	.167	.154	-.153	-.024	.031	-.037	.167	.311	.200
45	-.049	.311	.266	.042	-.002	.140	.077	-.037	.191	.094	.023
46	.080	.266	.146	.145	-.179	.051	.060	-.003	.216	.268	.092
47	.333	.444	.258	.152	.234	.114	.087	-.123	.148	.074	.011
48	.062	.269	.285	.221	.169	-.077	.009	-.012	.030	.103	.072
49	.291	.353	.272	.213	.131	.131	.118	.094	.323	.210	.050
50	.336	.195	.118	.280	.062	.045	.067	-.015	.151	.225	.097
51	.147	.177	.214	.037	-.100	.190	.063	.123	.217	.203	.246
52	.257	.293	.225	.109	-.054	.240	.303	.261	.426	.276	.310
53	.229	.454	.405	.300	.216	.073	.175	.109	.112	.104	.240
54	.286	.117	.357	-.047	-.072	.176	.183	.050	.115	.260	.257
55	.255	.244	.210	.126	.020	.138	.195	.068	.375	.349	.133
56	.231	.242	.242	.196	.106	.042	.147	.070	-.021	.175	.030
57	.168	.056	.119	.028	-.024	.202	.054	.093	.001	.062	-.097
58	.041	.047	.158	.073	.022	.146	.142	.096	.094	.067	-.029
59	-.116	-.014	.072	.131	-.049	.228	.007	.228	.228	.264	.097
60	-.240	.136	.197	-.003	.082	-.110	.118	.177	-.095	-.030	.083

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27	....										
28	.451	....									
29	.503	.494	....								
30	.185	.036	-.015	....							
31	-.149	-.188	.003	-.348	....						
32	.088	.227	.166	.164	-.221	....					
33	.177	.163	.206	.463	-.379	.239	....				
34	-.007	.029	-.091	-.066	-.115	.150	.263	....			
35	-.064	.069	-.057	-.001	.015	-.066	.149	.230	....		
36	-.048	.032	.043	.021	-.094	.072	-.065	.129	-.046	....	
37	.120	.078	.016	-.129	-.015	.131	-.171	.036	.116	.338	....
38	.008	.114	.086	.019	-.110	-.000	.021	.124	.095	.073	-.085
39	.153	.097	.011	.034	-.060	.066	.021	.216	-.007	.124	.144
40	.084	.357	.074	.103	-.346	-.038	.249	-.103	-.092	.019	-.055
41	.199	.327	.090	-.063	-.179	-.117	-.039	.127	-.002	-.171	.011
42	-.001	-.053	-.017	-.095	-.027	-.091	.127	-.074	.039	-.212	-.210
43	-.039	-.152	-.034	.254	-.055	.055	-.002	-.371	.046	-.169	-.180
44	.041	.111	.138	.226	-.113	.283	.187	-.088	-.062	.281	.147
45	.133	.134	.052	.022	-.169	.060	.081	-.176	.187	-.028	.052
46	.109	.043	.106	.170	-.154	.239	.206	-.102	-.068	.214	.036
47	.168	.217	.098	.271	-.212	-.034	.192	-.194	.168	-.066	-.034
48	.093	.346	.112	.255	-.358	.450	.366	.303	.103	-.009	-.075
49	.288	.340	.155	.298	-.405	.418	.352	.192	.201	-.119	-.158
50	.129	.210	.194	.317	-.206	.410	.228	.012	.059	-.035	-.166
51	.176	.228	.143	.485	-.454	.421	.433	.171	.229	.013	.056
52	.293	.450	.342	.433	-.440	.267	.346	.111	.086	-.041	-.075
53	.047	.142	.230	.117	-.197	.057	.146	-.114	.140	-.033	-.148
54	.027	.333	.160	.307	-.325	.481	.292	.219	.036	.066	-.039
55	.138	.401	.220	.314	-.304	.470	.246	.168	.076	.020	-.006
56	.141	.202	.222	.102	-.154	.167	.092	-.132	-.032	-.088	-.060
57	.028	.220	.102	.159	-.151	.363	.139	.068	.009	-.026	-.031
58	.011	.135	.139	.107	-.180	.376	.181	.073	.102	-.040	-.120
59	.283	.174	.222	.093	-.318	.352	.274	.236	.117	.142	.188
60	-.102	.040	-.077	-.112	-.165	-.174	-.009	.165	-.128	.122	-.015

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39	.292	....									
40	.142	.029	....								
41	-.004	-.005	.231	....							
42	-.043	-.202	.057	-.051	....						
43	.144	-.113	.097	-.111	.425	....					
44	.045	.013	.002	-.205	-.215	-.020	....				
45	.272	.158	.142	-.172	-.164	.091	.440	....			
46	.108	.029	.087	-.237	-.206	.069	.902	.554	....		
47	-.031	.024	.155	.001	.028	.150	.301	.371	.357	....	
48	.037	-.024	.131	.077	.058	-.101	.055	.033	.005	.160	....
49	.150	.076	.132	.025	.087	.042	.078	.171	.096	.399	.644
50	.189	-.033	.070	-.105	.080	.206	.210	.186	.171	.382	.410
51	-.040	-.040	.078	-.050	.134	.031	.255	.121	.128	.161	.617
52	-.012	-.004	.149	.128	.050	-.038	.228	.072	.169	.274	.359
53	-.115	.015	.042	.072	.082	.270	.266	.248	.336	.623	.102
54	-.001	.156	.056	.115	-.019	-.039	.216	.019	.050	.077	.546
55	.029	.108	.142	.093	-.024	.020	.347	.132	.278	.295	.436
56	.047	-.036	.161	.098	.101	.226	.311	.258	.408	.434	.246
57	.096	-.036	.151	.099	-.245	-.057	.161	.071	.203	-.000	.279
58	-.014	-.075	.183	.019	-.226	.050	.259	.238	.341	.028	.231
59	.168	.008	.095	.088	-.111	-.111	.097	-.065	.098	-.203	.330
60	-.130	-.039	.051	.246	-.094	-.298	-.270	-.173	-.275	-.343	.141

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50	.653	....										
51	.481	.310	....									
52	.566	.300	.603	....								
53	.246	.380	.095	.351	....							
54	.422	.288	.644	.445	.054	....						
55	.595	.354	.545	.722	.298	.662	....					
56	.275	.297	.254	.356	.578	.197	.370	....				
57	.328	.336	.332	.242	.137	.287	.325	.282	....			
58	.233	.309	.250	.252	.271	.278	.319	.261	.663	....		
59	.273	.136	.405	.243	-.213	.293	.264	.074	.321	.232	....	
60	-.246	-.353	-.129	-.134	-.135	-.092	-.180	-.246	-.065	-.021	.013	....

APPENDIX E

FACTOR ANALYSIS OF THE 60 VARIABLES SELECTED FOR FURTHER ANALYSIS

THE FIVE-FACTOR VARIMAX SOLUTION		1	2	3	4	5
1. French Attitude (1)	1	.133	.562	.134	.180	.057
2. French Attitude (4)	2	-.006	.783	-.027	.199	-.045
3. New Media Utility (1)	3	-.007	.061	.182	.039	.021
4. New Media Utility (4)	4	-.018	.193	-.008	-.505	.159
5. Escapism (1)	5	.335	.014	-.048	-.030	.337
6. Escapism (4)	6	.264	-.041	-.051	-.209	.480
7. French Utility (1)	7	.618	.109	-.107	-.035	.039
8. French Utility (4)	8	.578	-.039	-.060	-.062	.319
9. French Culture (1)	9	.175	.071	-.081	-.176	.342
10. French Culture (4)	10	.196	-.170	-.085	-.397	.520
11. Language Sophistication (1)	11	.127	.194	.121	-.135	.050
12. Language Sophistication (4)	12	.034	.524	.025	-.071	.150
13. French Speaking (1)	13	.147	.130	.099	.344	.135
14. French Speaking (4)	14	.071	.481	.116	.413	-.071
15. Language Ease (1)	15	.442	-.087	.036	-.295	-.060
16. Language Ease (4)	16	.364	-.390	.252	-.281	.117
17. Study Attitudes (1)	17	.039	.382	.502	-.085	.356
18. Study Attitudes (4)	18	.144	.523	.395	-.151	.313
19. Self-Adequacy (1)	19	.099	.151	.354	.043	-.110
20. Self-Adequacy (4)	20	-.028	.442	.268	-.184	-.248
21. Ideal-A	21	.165	-.112	-.015	.138	.417
22. Self-A (1)	22	.049	-.034	.103	-.028	.462
23. Self-A (4)	23	.017	.194	-.042	.049	.376
24. Ideal-B	24	.128	.002	.092	.129	.471
25. Self-B (1)	25	.119	-.034	.152	.137	.515
26. Self-B (4)	26	-.005	.176	.084	-.097	.621
27. Ideal-C	27	.115	.065	.063	-.001	.475
28. Self-C (1)	28	.224	.237	.144	.021	.403
29. Self-C (4)	29	.032	.082	.172	.029	.532
30. Further French (4)	30	.501	-.245	.123	-.084	.310
31. Sorry Took (4)	31	-.377	-.441	-.211	-.105	-.242
32. Learn Enough (1)	32	.529	.041	.123	.285	.059
33. Learn Enough (4)	33	.401	.069	.122	.014	.332
34. Main reason, college (1)	34	.273	.254	-.287	.150	-.029
35. Main reason, college (4)	35	.135	.080	.007	-.078	.059
36. Child learns (1)	36	-.101	.063	-.106	.295	.206
37. Child learns (4)	37	-.119	.071	-.184	.276	.183
38. Verb, noun (1)	38	.103	-.129	.000	.094	.142
39. Verb, noun (4)	39	.033	-.003	-.021	.054	.179
40. Interest, Speaking (1)	40	.079	.228	.194	.066	.056
41. Interest, Speaking (4)	41	.104	.354	-.099	-.118	.015
42. Student respect (1)	42	.001	.030	.081	-.431	-.007
43. Student respect (4)	43	.020	-.225	.299	-.241	.027
44. Intelligence	44	.051	-.202	.493	.562	.300
45. Reading	45	-.035	.006	.489	.300	.148
46. General Capacity	46	-.024	-.206	.598	.617	.227
47. Final Grade	47	.121	-.058	.717	-.173	.090
48. Value (1)	48	.678	.348	.116	-.075	.022
49. Pleasant (1)	49	.717	.071	.318	-.099	.130
50. Easy (1)	50	.539	-.143	.455	-.085	.010
51. Value (4)	51	.720	.089	.066	.087	.282
52. Pleasant (4)	52	.537	.042	.244	.028	.450
53. Easy (4)	53	.052	.108	.758	-.142	.106
54. Value (M)	54	.674	.121	.017	.065	.267
55. Pleasant (M)	55	.639	.006	.275	.182	.276
56. Easy (M)	56	.214	-.051	.617	.054	.025
57. Mother	57	.533	-.001	.131	.349	-.131
58. Father	58	.353	.114	.295	.415	-.108
59. Best Friend	59	.402	.240	-.194	.388	.223
60. Test Group	60	-.141	.492	-.300	-.084	.045

CHAPTER IV

A TEACHER EVALUATION OF THE *ASPECTS DE FRANCE* FILM SERIES FOR INTERMEDIATE CLASSES

During the organization of the 1962 NDEA Summer Institutes, Professor Germaine Mercier of the University of Wisconsin and Professor Oliver Andrews, Chairman of the Modern Language Department of St. Lawrence University, inquired of the Project whether its motion picture series, Aspects de France, could be made available for a course in French civilization at the College of Saint Teresa, Winona, Minnesota, and a conversation class at St. Lawrence University, Canton, New York. An arrangement was worked out whereby the films would be made available, and the participants of the Institutes, teachers of French, would evaluate the films as teaching tools for their own intermediate students.

The following is a report of the findings based upon responses to an informal questionnaire completed by the secondary school teachers of French who participated in these institutes during the summers of 1962 and 1963. Because publication of the findings was not originally intended, no attempt was made to develop a flawless evaluation instrument. The results of the questionnaire were so encouraging and enlightening, however, that it seems desireable to include them in this report in support of the quality and value of Project audio-visual materials.

In order to help clarify several ambiguous questions, the questionnaire was revised for the 1963 institutes. However, most of the questions were kept intact or revised only slightly and appear on both original and revised questionnaires although in some cases they are numbered differently. The questionnaire is in two sections. Section I is an individual film questionnaire completed immediately after the viewing of each film and requires a rating of 1-6 on various aspects of the film. Section II is a comprehensive questionnaire completed after the viewing of all ten films in the Aspects de France series and seeks to establish the training, attitudes, and opinions of the evaluator. Except where designated, question numbers referred to in the following discussion correspond to the numbering of the 1963 questionnaire.

The participants were provided with copies of the texts in French for all ten films and background notes, also in French, for several of the films, but no questions bear directly on these notes.

A. DESCRIPTION OF THE SAMPLE

Sex: 45 males 99 females

Age:	40	20-29 years of age	20	40-49 years of age
	12	26-29 years of age	25	50-59 years of age
	35	30-39 years of age	3	60 or over

Years of French study in high school:	
less than 2 years	9
two to three years	70
three years or more	17

Years of French study in college:	
less than three years	18
three to four years	79
more than four years	41

Percentage of instructors who were natives of France:	
0 per cent	23
10 per cent	38
20 per cent	32
50 per cent or more	48

Time spent in France:	
3 weeks to 3 months	15
4 to 6 months	2
6 months to 1 year	7
1 year or more	8

Years of French teaching experience:	
0 years	11
1 to 2 years	65
3 to 5 years	23
5 years or more	45

Experience with audio-visual media in language teaching before the institute:	
none	24
slight	100
considerable	19

Reasons for specializing in the teaching of French:	
Assignment	18
Need for teachers	9
Enjoyment	84
Interest in French or France (personal or general)	38
To further world peace or promote cultural understanding	12
To improve and maintain own French skills	3
Field best suited to	2
Belief in the utility of a second language	6

B. PRINCIPAL FINDINGS

In examining the completed questionnaires it became immediately apparent that they provided much information of value. The questionnaire had been created originally to serve as a check on what had been done so far, to feel out the reactions of a substantial group of unbiased observers, and to serve as a guide to future production. The actual responses, however, revealed much more than had been anticipated. The following is a discussion of several major questions which are at the heart of this production.

1. Is there a change in the attitude of the group toward the use of audio-visual materials? (Section II, Part I, Question 2).

   Regardless of attitude prior to the viewing of the Aspects films, 92 out of 143 participants reported a more favorable attitude toward the use of audio-visual materials subsequent to viewing the Aspects film series. This represents a favorable change of attitude by 64.3% of the viewers. Forty-nine viewers (34.3%) reported no change in attitude. Of these 49, however, 44 were previously favorably disposed toward audio-visual materials and the remaining five were not certain. Only 2 participants (1.4%) reported a less favorable change in attitude, and these are two of the three viewers who reported unfavorable attitudes toward audio-visual materials to begin with.

unfavorable to less favorable	2	1.4%
not certain to unchanged	5	3.5%
favorable to unchanged	44	30.8%
favorable to more favorable	66	46.2%
not certain to more favorable	25	17.5%
unfavorable to more favorable	1	.7%
	143	

2. Is there a higher regard for Project materials than for other audio-visual materials? (Section II, Part II, Question 4). The actual question reads as follows: "As language teaching instruments, how do you rate Aspects films in comparison with other documentary films on France you may have seen?"

less good	6	4.3%
as good	44	31.9%
better	68	49.3%
much better	20	14.5%
	138	

Out of 138 participants 88 or 63.8% rated Aspects better or much better than other audio-visual materials and 132 or 95.7% rated Aspects as good or better than other audio-visual materials. Only 6 or 4.3% gave Aspects a rating of less good.

3. Do teachers consider that the Aspects series assists in implementing their teaching philosophy? (Section II, Part IV, Question 7).

When asked this on the 1963 questionnaire, 60 out of 70 teachers or 85.7% answered yes. (This particular question was not asked in the same manner on the 1962 questionnaire.)

4. Is there a higher regard for the quality of Project films in general than for:

their usefulness as language teaching instruments?
their motivating influence in language learning?

General Quality

Composite of all 1431 responses to Section I, Question 11, (one rating per participant for each of the ten films) "Evaluation of the quality of the film as a whole."

Percentage of Participants	Rating (Scale of 6)
.5%	1
2.0%	2
6.4%	3
16.4%	4
38.7%	5
36.0%	6
74.7%	5 and 6 combined
91.1%	4, 5, and 6 combined

Motivating Influence

Composite of all 1439 responses to Section I, Question 9, (one rating per participant for each of the ten films) "Effectiveness of the film as a motivating aid in the study of a second language."

Percentage of Participants	Rating (Scale of 6)
3.1%	1
4.5%	2
11.0%	3
21.5%	4
30.3%	5
29.5%	6
59.8%	5 and 6 combined
81.4%	4, 5, and 6 combined

Usefulness as Language Teaching Instruments

Composite of all 147 responses to Section II, Part I, Question 3, (Some participants made more than one selection.) "Do you consider that films such as those in the Aspects series, supported by filmstrips, pattern practice drills on tape for the language laboratory, student's book and teacher's guide:

	Percentage of Participants
a. are unnecessary, an expensive frill, not worth the trouble they cause the teacher, or waste the student's time?	4.1%
b. are a useful aid in teaching a foreign language?	84.4%
c. can be the central element in a language-teaching system?	11.6%

The films were given ratings 4-6 for general quality by 91.1% of the participants. They were given ratings 4-6 for effectiveness as motivating aids by a somewhat smaller percentage of participants, 81.4%. They were considered useful aids in language teaching by 95.9% of the participants. This includes 11.6% of the group who felt that the films could be the central element in a language-teaching system. The responses indicate a very high regard for the quality of the films as well as a slightly higher regard for their usefulness as language teaching instruments. The fact that some participants consider the films more useful as language teaching instruments than as motivational influences, although worth noting, is of little importance here. The importance of this question lies in its practical elimination of the possibility that teachers might consider the films beautiful "extras." Such strong evidence to the contrary is an indication of the high degree of acceptance accorded the films by language teachers.

The fact that 11.6% of the evaluating population recognized the role that the film can play in a language teaching system would seem to indicate the profound changes that are taking place in language teaching at the present time. In reflecting upon this result it must be considered that during the institutes there was no demonstration of the operation of a system which would have entailed the use of all related parts, i.e., the film, the filmstrip with taped commentary of the film which can be stopped by the teacher for explanation of new vocabulary and structure while the picture is on the screen, the drill tapes for the language laboratory, the taped questionnaire in synch with the filmstrip, for use in the audio-visual language laboratory,or in the classroom. There is reason to believe that future investigation concerning itself with the evaluation of the system by in-service teachers studying language-teaching methodology would indicate greater change in awareness and approval of the use of language teaching systems.

The responses to Section I of the questionnaire on the whole seem to indicate a definitely favorable attitude toward the Aspects film series. (See tables for ratings of individual films.) Film No. 2, Le Haut de Cagnes, and Film No. 5, Les Baux de Provence, had the lowest over-all ratings, 66.8% rating film No. 2 4-6 on all points and 70.2% rating film No. 5 4-6 on all points. The over-all percentage of 4-6 ratings for the remaining eight films ranged from 88.0% for film No. 10 to 93.3% for film No. 7. Films No. 2 and No. 5 did, nevertheless, receive ratings 4-6 from a substantial majority of the participants. It is to be expected that in a film series incorporating various topics and styles of presentation not all of the films will have the same appeal.

Only Question 10, which sought a rating of the language level for intermediate classes, was given a consistently lower rating than any other point on each film. Seven of the films were rated 4-6 by 73 or more per cent of the participants and the remaining three were rated 4-6 by not less than 54% of the viewers. A number of participants did comment that they believed the language level too advanced for students of intermediate French. The objection warrants serious consideration, but the corroboration of either view will ultimately come when the materials have been put to the use for which they were intended and carefully conducted studies made of the results. Study of the data reveals no correlation between the background of individual participants and their rating of this question.

C. NDEA INSTITUTE STAFF OBSERVATIONS

The NDEA institute staff was asked to report their observations regarding: The general attitude toward the use of films as source materials for conversation and civilization courses, the manner in which the materials (films, texts of films, and accompanying notes for films 1-5) were used, the attitude of participants toward answering the questionnaire, and the instructor's personal opinion of the films as teaching materials for the course in question. The following is the substance of their comments.

Professor Harriman Jones, Director of the St. Lawrence Institutes, replied as follows:

1. The participants reacted on the whole favorably to the films and were quite willing to do the work of filling in the questionnaires.
2. There was particularly favorable staff reaction to the film covering France's intellectual life. This film was considered in a class by itself and far superior to all the others.
3. It was felt that the films in general presented an exercise which was too passive in nature, particularly due to the fact that the material was presented in narrative form and not as a dialogue. Although the workbook, which covers the active phase of the exercise, was not used by the participants, it was examined by various members of the staff. Their reaction was rather negative and unfavorable, since they found little logic in the presentation of grammatical exercises. In general it was felt that the exercises in the workbook did not draw the full possibilities from the film.
4. Certain reservations were expressed by the linguist as to the value of the films and the exercises as they now stand.

   Note: The students book, guide, and all exercises have been revised or are undergoing revision.
5. It was generally felt that the films had a definite place as supplementary material to the course in civilization, and that they should have been shown as a sort of travelogue after detailed orientation by the instructor in civilization. If this had been done, certain topics from the films could have been used in subsequent civilization discussion groups.

Professor Germaine Mercier, Associate Director of the 1963 Saint Teresa Institute, and Professor of the civilization course in 1962 and 1963 in which the films were used, replied as follows, in essence and in translation:

1. As regards the general attitude of participants toward the use of films as sources for civilization and conversation, they were quite convinced of their value.
2. The notes were used but not the workbook. The notes were well received and appreciated by participants, especially in the better group A of the civilization-culture course. They all kept them for reference and use in their own classes.
3. There was discussion of the films following evaluation, but preceding the reading of the notes. There was also continued discussion of some of the films in the conversation classes and during meals or the coffee hour.
4. The attitude of the class toward answering the questionnaire was, with the exception of about six poor students out of twenty-six, that of eagerness and interest in doing a good job.

Professor Mercier concludes her reply with the following statement:

"As for myself, you already know that I believe in films, good films, as teaching materials. I quote from my report in the final NDEA report sent to Washington by the NDEA Institute Director, Sister M. Helen, O.S.F. 'Films on various aspects of French life gave the participants and their teachers in conversation as well as in composition courses an opportunity to synchronize the various topics treated in the course in culture and civilization with their own courses. For my part I urged my group A participants to regard them as concrete illustration of what to stress in their teaching about France: customs, traditions, the living France as well as the France of the past, industrial and scientific development, etc. I also presented them for their recreational value and their scenic beauty.' "

D. COMMENT ON THE ORDER OF FILM PREFERENCE

The findings of the evaluation are encouraging. Responses of institute participants indicate general approval of film topics and treatments. It was intended that each film would contribute something different and significant to the series. There is, thus, among the films a variety in theme, pace, treatment, and the use made of sound effects, voice, portraits, camera movements and optical effects. No film has quite the same appeal for all people. The questionnaire responses fall into three general categories of preference. Those of the first category are

Lorraine, Sport, Bretagne, Paris, and Châteaux. Those of the second category are Mont, Reflets, and Alsace. Those of the third category are Les Baux and Cagnes. Although the degrees of preference between the first eight films are minimal, the reasons for the order of preference are nevertheless of interest if an understanding can be derived from them of the kinds of films which seem to have the greatest appeal. This information is not only of general interest, but will also be valuable in future film planning.

1. First category of preference: Lorraine, Sport, Bretagne, Paris, and Châteaux.

   Lorraine was one of the first five preferred films. This is perhaps because of the dearth of films dealing with French industry, the impressive character of the photography inside the steel mills, and, particularly perhaps, the way Lorraine was treated as a battlefield in World War I. The relationship between steel, battle, and patriotism, the latter symbolized by the Joan of Arc sequence, is clearly evident. An element not to be disregarded is the fact that the Lorraine commentary was narrated by one of France's most sought-after voices, Jean Negroni. It is quite evident from the data that satisfaction with a particular aspect of a film tends to influence the ratings it receives in other aspects. If one is pleased with the subject and the treatment, the photography looks better and the language seems more appropriate.

   Sport was a preferred film for a number of possible reasons. Perhaps the most valid one is that it deals strictly with people in the contemporary scene as against history and esthetics, and it has, in the Tour de France bicycle race, an element of excitement and drama.

   The fact that Bretagne received a consistently preferred rating on all questions tends to disprove the theory that our viewers are interested most in modern France and the way of life of the average middle class French family. The province of Brittany, first of all, has a reputation for its stark beauty, its history, its folklore, its superstitions, the rugged and simple life of the people, the revered stature of the church. Anything about Brittany is welcome. This film concentrates on people, their activities, their dress, their relatively primitive, arduous, fatalistic and religious way of life. But in contrast to Lorraine and Alsace, it does not focus on a characteristic family representing a certain social and economic level. One can say that the chief protagonists of this film are the land and the sea and the relationship of the totality of the people to them.

ORDER OF FILM PREFERENCE

4, 5, 6 rating			5, 6 rating			6 rating		
Order of Preference	Film	Per cent of 4, 5, 6 ratings	Order of Preference	Film	Per cent of 5, 6 ratings	Order of Preference	Film	Per cent of 6 ratings
1	Lorraine	93.3	1	Lorraine	80.0	1	Lorraine	47.9
2	Sport	91.8	2	Sport	76.2	2	Sport	46.6
3	Bretagne	90.5	3	Châteaux	73.6	3	Châteaux	44.0
4	Paris	90.0	4	Paris	73.1	4	Bretagne	40.5
5	Châteaux	89.6	5	Bretagne	72.6	5	Paris	40.2
6	Mont	88.2	6	Alsace	68.0	6	Mont	36.4
7	Reflets	88.0	7	Reflets	67.4	7	Alsace	35.7
8	Alsace	87.4	8	Mont	67.0	8	Reflets	31.2
9	Les Baux	70.2	9	Les Baux	45.6	9	Les Baux	17.6
10	Cagnes	66.8	10	Cagnes	39.0	10	Cagnes	14.1

The Brittany film benefited from two colorful, entertaining and moving sequences, a Breton pardon and the activities of a small fishing port. The pardon, climaxed by the religious procession, but imbued with the festive exhilaration of a very special occasion, is a sequence with which one easily identifies himself, as a participant or as a spectator. The sequence is long enough and dramatic enough for this to happen. How the fish are unloaded from a fishing boat, how the boat is stocked for the next trip, which may last several weeks, is a sequence no travelogue nor documentary has yet provided the teacher as a teaching medium. The sequence and the film closes with the portrait of a retired seaman watching what has been his whole life. What can one not read in his face as he watches?

Paris, after all is Paris. It is difficult to make a good Paris film which is not of practically universal interest. Most films which introduce Paris to the viewer include many of the same scenes and this film is no exception. Nevertheless the film has several original sequences and is edited in a way to illustrate the theme that, throughout history, Paris has always been equal to her traditions and reputation. The Paris film, in addition, is narrated by two persons as a nostalgic recollection which is common to many.

Les Châteaux is a history of the evolution of the construction which this word describes from the medieval fortress dwelling of a noble to the palace of a king. The seventeen-minute film shows scenes of some thirty French châteaux, each for the purpose of illustrating an architectural and sociological development. Les Châteaux is not people centered. There are people, crowds of people, but they are not individuals. The star in this film is an esthetic concept created by the architect, the landscape architect, and the horticulturist, not forgetting the civil engineer. The château is French, particularly French, and it is the symbol of a way of life, based on esthetics. Though the château is now generally a decorative museum piece, what it represented is still an inherent part of the French way of life. It is natural that such a film would be particularly appreciated by adults who are drawn to France.

2. Second category of preference: Le Mont, Reflets, Alsace

Le Mont is one of the world's best known and most impressive monuments. Its location in the sea gives one a certain comprehension of the infinity of nature and its construction conveys a sense of history and of the aspirations of man. Nevertheless, it is only a monument, apart from the main stream of contemporary life and thought. The notes to the film help to bring out the significance of the subject.

Reflets is largely an outdoor film. The indoor scenes are normal professional work, but the outdoor photography was purposely filmed on sunny days in November. The object was to provide a film that is the life of the people of Paris at a time when Paris belongs to them and not to summer tourists. A good deal of the photography is therefore what is called "low tone." Reflets is an idea film. Although we are talking about only a slight difference we find ourselves in something of a dilemma between the tastes and interests of the classroom teacher and what the producer and educator consider it important to convey.

The province of Alsace is as picturesque in its way as any in France, and the farm family on which the film centers is typical of farm families in many parts of the country. Though the treatment of the film is similar in many respects to that of Lorraine, it did not have the same degree of appeal.

3. Third category of preference: Les Baux, Cagnes

While the participants approve the inclusion of these films in the series, the degree of acceptance is not as great as for the eight other films. This is perhaps the key to the total rating. The relatively little appeal of the subject appears to affect the rating of the film's other aspects. This is perhaps the key to understanding the consistently lower rating given all aspects of Baux and Cagnes. In the opinion of the photographer Les Baux is a very good film as regards color balance, organization and content. An extremely competent and highly respected professor in the language-teaching profession, after viewing this film called it a "poem." How can we account for its lack of popular appeal? It would seem that people are generally not as interested in our primitive beginnings, neolithic relics, or history, or ruins as they are in the contemporary scene. However, like Le Mont and Cagnes, a film such as Les Baux does not get its message across in one viewing, nor perhaps even through a motion picture. Its acceptance by a majority is therefore an achievement. It is the kind of film which, when seen, studied, discussed and seen again, grows on one. Perhaps it motivates the viewers, if and when they visit France, to plan an itinerary which includes Les Baux, and after such a visit, the film which provided the incentive takes on added meaning.

Le Haut de Cagnes was a first attempt at film creating. Some scenes which have been outdated by actual changes at Cagnes have recently been refilmed, but with different film and under different atmospheric conditions. Consequently, the film lacks the color balance of the original photography. But this is perhaps not why Le Haut de Cagnes was rated lowest. Hill towns on the Riviera, however glamorous they may be for some, cannot compete with the Champs-Elysées and Montmartre or even Brittany.

Neither on the basis of the ratings nor these brief attempts to interpret their significance is it possible to make any generalizations. Lorraine and Alsace center on the activities of families. Bretagne, Sport, Reflets, and Cagnes center on the surroundings and activities of people. Châteaux, Mont and Les Baux are intended to convey a sense of history, while Paris is in a category of its own. The preferred category includes films which represent all four of the treatments selected.

It has been pointed out that some of the films are better understood after a reading of the notes, and it can be pointed out further that the questionnaires were filled out immediately after the screening of the film and before reading the notes. The evaluation did not seek to determine the basis for judgment. This applies particularly to photography. Is photography judged according to beautiful color or its realistic effects? To what extent do such factors as composition, variety, camera movements, opticals and film editing (pace) affect a judgment? These are matters which perhaps deserve to be the subject of later investigation.

COMPOSITE TABULATION OF ALL SECTION I QUESTIONNAIRES

(St. Lawrence and Saint Teresa Summer Institutes, 1962 and 1963)

Film No. 1 Bretagne, Pays de la Mer

Question* Numbers	Number of Responses	Per cent of participants rating film: 1	2	3	4	5	6	Combined Ratings 5, 6	4, 5, 6
1	159	1.9	.0	1.3	6.9	15.1	74.8	89.9	96.8
2	160	.6	1.3	3.8	18.8	28.1	48.0	75.6	94.4
3	159	.6	.6	6.3	17.0	33.3	42.1	75.5	92.4
4	155	.0	3.9	7.7	25.2	34.8	28.4	63.2	88.4
5**	79	2.5	3.8	12.7	11.4	41.8	27.8	69.6	81.0
5	70	1.4	.0	11.4	22.9	30.0	34.3	64.3	87.1
6	28	7.1	3.6	.0	25.0	35.7	28.6	64.3	89.3
7	160	1.3	2.5	55.0	21.3	35.6	34.4	70.0	91.2
8	159	1.9	.6	1.3	8.2	28.9	59.1	88.0	96.2
9	160	3.1	1.9	5.6	21.3	34.4	33.8	68.1	89.4
10	157	2.5	7.0	16.6	29.9	24.8	19.1	43.9	73.9
11	158	.0	1.3	1.3	12.7	48.7	36.1	84.8	97.5
Overall Film Rating	1604	1.5	2.1	55.9	17.9	32.0	40.5	72.6	90.5

Film No. 2 Le Haut de Cagnes

Question* Numbers	Number of Responses	Per cent of participants rating film: 1	2	3	4	5	6	Combined Ratings 5, 6	4, 5, 6
1	126	4.8	13.5	12.7	25.4	19.8	23.8	43.6	69.0
2	129	1.6	5.4	20.2	29.5	25.6	17.8	43.4	72.9
3	128	.8	7.8	19.5	27.3	28.1	16.4	44.5	71.9
4	122	4.1	10.7	24.6	28.7	24.6	7.4	32.0	60.6
5**	76	5.3	11.8	25.0	27.6	21.1	9.2	30.3	57.9
5	40	2.5	10.0	25.0	25.0	27.5	10.0	37.5	62.5
6	16	12.5	.0	25.0	18.8	25.0	18.8	43.8	62.5
7	126	2.4	4.8	20.6	32.5	23.0	16.7	39.7	72.2
8	128	.0	6.3	18.8	16.4	33.6	25.0	58.6	75.0
9	128	9.4	12.5	18.0	28.9	22.7	8.6	31.2	60.1
10	128	6.3	11.7	27.3	32.0	18.0	4.7	22.6	54.7
11	126	2.4	7.1	19.0	31.7	30.2	9.5	39.7	71.4
Overall Film Rating	1273	3.7	9.0	20.6	27.8	24.9	14.1	39.0	66.8

*Unstarred question numbers correspond to the numbering of the 1963 questionnaire.

**Question 5 in 1962. Because of ambiguity, it was divided into two questions numbered 5 and 6 in 1963.

Film No. 3 Paris a mon Coeur

Question* Numbers	Number of Responses	Per cent of participants rating film:						Combined Ratings	
		1	2	3	4	5	6	5, 6	4, 5, 6
1	155	.7	.0	2.6	7.1	15.5	74.2	89.7	96.8
2	155	.0	2.6	3.2	14.8	34.2	45.2	79.4	94.2
3	154	.0	2.6	7.1	18.8	39.6	31.8	71.4	90.3
4	153	.7	3.9	9.8	18.3	37.9	29.4	67.3	85.6
5**	78	.0	7.7	7.7	11.5	32.1	41.0	73.1	84.6
5	65	3.1	1.5	6.2	21.5	32.3	35.4	67.7	89.2
6	20	.0	.0	10.0	30.0	25.0	35.0	60.0	90.0
7	154	.0	3.9	6.5	22.1	39.6	27.9	67.5	89.6
8	151	2.0	.7	4.0	10.6	33.1	49.7	82.8	93.4
9	155	1.3	2.6	7.7	21.3	28.4	38.7	67.1	88.4
10	153	2.6	6.5	13.7	21.6	28.8	26.8	55.5	77.1
11	153	.7	.7	1.3	16.3	41.2	39.9	81.0	97.4
Overall Film Rating	1546	.9	2.8	6.3	16.9	32.9	40.2	73.1	90.0

Film No. 4 Le Mont Saint-Michel

Question* Numbers	Number of Responses	Per cent of participants rating film:						Combined Ratings	
		1	2	3	4	5	6	5, 6	4, 5, 6
1	161	.6	.6	3.1	6.8	14.9	73.9	88.8	95.6
2	160	.0	.0	6.3	28.8	30.6	34.4	65.0	93.7
3	159	.0	1.9	10.7	22.6	38.4	26.4	64.8	87.4
4	157	.6	3.8	5.1	29.3	33.1	28.0	61.1	90.4
5**	81	2.5	2.5	13.6	16.0	29.6	35.8	65.4	81.5
5	73	1.4	1.4	13.7	15.1	31.5	37.0	68.5	83.5
6	31	.0	12.9	19.4	16.1	22.6	29.0	51.6	67.7
7	159	.6	5.7	10.1	24.5	28.9	30.2	59.1	83.6
8	159	1.9	1.9	3.8	16.4	30.8	45.3	76.1	92.4
9	161	1.9	.6	7.5	23.0	31.7	35.4	67.1	90.1
10	159	1.3	8.8	13.8	31.4	24.5	20.1	44.6	76.1
11	161	.0	.0	6.2	14.3	44.7	34.8	79.5	93.8
Overall Film Rating	1621	.9	2.7	8.2	21.2	30.7	36.4	67.0	88.2

*Unstarred question numbers correspond to the numbering of the 1963 questionnaire.

**Question 5 in 1962. Because of ambiguity, it was divided into two questions numbered 5 and 6 in 1963.

Film No. 5 Les Baux de Provence

Question* Numbers	Number of Responses	Per cent of participants rating film: 1	2	3	4	5	6	Combined Ratings 5, 6	4, 5, 6
1	156	2.6	9.6	1 .7	17.9	26.3	26.9	53.2	71.1
2	156	.6	6.4	16.0	26.3	26.9	23.7	50.6	76.9
3	151	1.3	4.0	12.6	30.5	27.8	23.8	51.7	82.1
4	149	9.4	10.7	20.1	28.2	20.8	10.7	31.5	59.7
5**	82	6.1	8.5	17.1	25.6	26.8	15.9	42.7	68.3
5	68	11.8	14.7	19.1	23.5	25.0	5.9	30.9	54.4
6	12	8.3	.0	16.7	41.7	25.0	8.3	33.3	75.0
7	143	2.8	10.5	17.5	24.5	27.3	17.5	44.8	69.2
8	154	1.9	2.6	9.7	15.6	42.2	27.9	70.1	85.7
9	156	5.8	13.5	19.9	27.6	23.1	10.3	33.3	60.9
10	154	5.8	13.0	24.7	24.7	24.0	7.8	31.8	56.5
11	156	.6	5.1	17.3	25.0	35.3	16.7	51.9	76.9
Overall Film Rating	1537	4.0	8.6	17.2	24.6	28.0	17.6	45.6	70.2

Film No. 6 Terre d'Alsace

Question* Numbers	Number of Responses	Per cent of participants rating film: 1	2	3	4	5	6	Combined Ratings 5, 6	4, 5, 6
1	152	.0	.7	3.3	10.5	23.0	62.5	85.5	96.0
2	152	.0	.7	8.6	17.1	23.0	50.7	73.7	90.8
3	152	.0	1.3	7.2	16.4	33.6	41.4	75.0	91.4
4	147	.0	4.1	13.6	25.2	36.7	20.4	57.1	82.3
5**	79	5.1	6.3	11.4	34.2	21.5	21.5	43.0	77.2
5	67	.0	9.0	7.5	22.4	32.8	28.4	61.3	83.6
6	21	.0	4.8	19.0	14.3	42.9	19.0	61.9	76.2
7	149	1.3	1.3	10.7	21.5	35.6	29.5	65.1	86.6
8	151	.7	.0	3.3	13.2	34.4	48.3	82.8	96.0
9	152	2.6	2.6	14.5	19.1	37.5	23.7	61.2	80.2
10	150	1.3	6.0	14.7	30.7	32.7	14.7	47.3	78.0
11	151	.7	1.3	4.0	13.2	39.1	41.7	80.8	94.0
Overall Film Rating	1523	.9	2.6	9.1	19.4	32.4	35.7	68.0	87.4

*Unstarred question numbers correspond to the numbering of the 1963 questionnaire.

**Question 5 in 1962. Because of ambiguity, it was divided into two questions numbered 5 and 6 in 1963.

Film No. 7 Lorraine, Pays du Fer

Question* Numbers	Number of Responses	Per cent of participants rating film: 1	2	3	4	5	6	Combined Ratings 5, 6	4, 5, 6
1	154	.0	.6	1.3	7.1	21.4	69.5	90.9	98.0
2	154	.0	.0	6.5	7.1	29.9	56.5	86.4	93.5
3	155	.0	.6	4.5	12.9	31.6	50.3	81.9	94.8
4	152	.0	.7	3.9	10.5	37.5	47.4	84.9	95.4
5**	74	.0	.0	8.1	13.5	29.7	48.6	78.4	91.9
5	17	.0	.0	5.9	23.5	35.3	35.3	70.6	94.1
6	59	.0	.0	8.5	13.6	35.6	42.4	78.0	91.5
7	150	1.3	.7	3.3	18.7	34.0	42.0	76.0	94.6
8	151	.7	.0	1.3	11.9	34.4	51.7	86.1	98.0
9	152	1.3	2.6	8.6	16.4	33.6	37.5	71.0	87.5
10	151	.0	5.3	13.2	26.5	29.8	25.2	55.0	81.5
11	153	.0	1.3	.7	7.8	36.6	53.6	90.2	98.0
Overall Film Rating	1522	.3	1.2	5.1	13.3	32.1	47.9	80.0	93.3

Film No. 8 Les Châteaux (Not completed in time for 1962 institutes)

Question* Numbers	Number of Responses	Per cent of participants rating film: 1	2	3	4	5	6	Combined Ratings 5, 6	4, 5, 6
1	72	1.4	2.8	.0	5.6	13.9	76.4	90.3	95.8
2	72	2.8	.0	2.8	12.5	23.6	58.3	84.6	97.1
3	72	.0	4.2	4.2	13.9	27.8	50.0	77.8	91.6
4	70	1.4	.0	2.9	22.9	41.4	31.4	72.8	95.7
5**									
5	67	1.5	3.0	9.0	19.4	38.8	28.4	67.2	86.6
6	18	.0	.0	5.6	27.8	33.3	33.3	66.7	94.4
7	70	.0	1.4	8.6	24.3	34.3	31.4	65.7	90.0
8	74	2.7	4.1	1.4	8.1	28.4	55.4	83.8	91.9
9	72	1.4	1.4	13.9	13.9	30.6	38.9	69.4	83.3
10	72	.0	2.8	23.6	27.8	23.6	22.2	45.8	73.6
11	72	.0	1.4	6.9	9.7	33.3	48.6	81.9	91.7
Overall Film Rating	731	1.1	2.1	7.3	16.0	29.5	44.0	73.6	89.6

*Unstarred question numbers correspond to the numbering of the 1963 questionnaire.

**Question 5 in 1962. Because of ambiguity, it was divided into two questions numbered 5 and 6 in 1963.

Film No. 9 Coup d'Oeil sur le Sport

Question* Numbers	Number of Responses	Per cent of participants rating film: 1	2	3	4	5	6	Combined Ratings 5, 6	4, 5, 6
1	163	.6	.6	3.1	7.4	20.2	68.1	88.3	95.7
2	153	1.3	.0	3.3	9.2	25.5	60.8	86.3	95.4
3	151	.7	1.3	2.6	14.6	30.5	50.3	80.8	95.4
4	148	.0	2.0	6.1	19.6	32.4	39.9	72.3	91.9
5**	68	.0	.0	8.8	23.5	38.2	29.4	67.6	91.2
5	18	.0	.0	5.6	11.1	38.9	44.4	83.3	94.4
6	53	.0	.0	1.9	9.4	32.1	56.6	88.7	98.1
7	151	2.0	2.0	6.0	15.9	35.8	38.4	74.2	90.1
8	153	.7	2.6	.7	16.3	28.8	51.0	79.7	96.1
9	152	2.0	2.6	8.6	17.8	29.6	39.5	69.1	86.8
10	151	.7	2.6	19.9	27.2	24.5	25.2	49.7	76.8
11	153	.7	1.3	2.6	13.1	34.0	48.4	82.3	95.4
Overall Film Rating	1514	.9	1.5	5.8	15.7	29.6	46.6	76.2	91.8

Film No. 10 Reflets de la Vie Intellectuelle

Question* Numbers	Number of Responses	Per cent of participants rating film: 1	2	3	4	5	6	Combined Ratings 5, 6	4, 5, 6
1	140	1.4	2.9	4.3	11.4	35.7	44.3	80.0	91.4
2	151	.7	.7	4.0	20.5	37.1	37.1	74.2	94.7
3	149	1.3	4.7	5.4	24.8	34.9	28.9	63.7	88.6
4	150	.7	2.0	7.3	22.0	37.3	30.7	68.0	90.0
5**	71	.0	1.4	4.2	22.5	31.0	40.8	71.8	94.4
5	12	8.3	.0	.0	16.7	41.7	33.3	75.0	91.7
6	69	.0	.0	10.1	18.8	42.0	29.0	71.0	89.8
7	145	.0	2.8	6.9	24.1	40.7	25.5	66.2	90.3
8	151	1.3	1.3	9.3	11.9	39.1	37.1	76.2	88.1
9	151	2.6	4.6	8.6	23.2	30.5	30.5	60.9	84.1
10	149	3.4	8.7	18.8	28.2	30.2	10.7	40.9	69.1
11	148	.0	1.4	6.8	19.6	39.2	33.1	72.3	91.9
Overall Film Rating	1486	1.2	3.0	7.8	20.7	36.1	31.2	67.4	88.0

*Unstarred question numbers correspond to the numbering of the 1963 questionnaire.

**Question 5 in 1962. Because of ambiguity, it was divided into two questions numbered 5 and 6 in 1963.

1962 AND 1963 QUESTIONNAIRES

SECTION I 1963 QUESTIONNAIRE

Institution
Student's Name
Title of Film

Please indicate your judgment of the film from the points of view covered in the following list. Place an x in the box from 1 to 6 which corresponds to your evaluation. Box 1 indicates the poorest rate, box 6 the highest.

1. Appropriateness of the subject for inclusion in a series of ten films on France	☐	☐	☐	☐	☐	☐
2. Choice of topics presented in film	☐	☐	☐	☐	☐	☐
3. Organization of the topics presented in film	☐	☐	☐	☐	☐	☐
4. Quality of the speaker's voice	☐	☐	☐	☐	☐	☐
5. Effectiveness of the use of two voices	☐	☐	☐	☐	☐	☐
6. Effectiveness of the use of one voice	☐	☐	☐	☐	☐	☐
7. Appropriateness of the sound effects	☐	☐	☐	☐	☐	☐
8. Quality of the photography	☐	☐	☐	☐	☐	☐
9. Effectiveness of the film as a motivating aid in the study of a second language	☐	☐	☐	☐	☐	☐
10. Selection of the language level for intermediate classes	☐	☐	☐	☐	☐	☐
11. Evaluation of the quality of the film as a whole regardless of purpose	☐	☐	☐	☐	☐	☐

12. Describe briefly any "special" pictures which have stayed in your mind which could represent the theme of the film.

13. In general is the theme or ideological intent of the film sufficiently clear?
yes____________ no____________

14. Do you recall any scenes which seemed artificial or inadequately portrayed? If so, describe briefly.

SECTION II 1963 QUESTIONNAIRE

Modern Language Audio-Visual Research Project
Wayne State University
Detroit 2, Michigan

Institution________________________________
Name________________________________
Date________________________________

Personal data:

Male__________ Female__________ Age: 20-25________; 26-29________;
30-39________; 40-49________; 50-59________; 60 or over________.

1. How long have you studied French?
High School: less than 2 years______; 2-3 years______; over 3 years______.
College: less than 3 years______; 3-4 years______; over 4 years______.

2. What percentage of your instructors were natives of France?
0%______; 10%______; 20%______; 50% or over______.

3. Approximately how much time have you spent in France?
none-2 weeks______; 3 weeks-3 months______; 4-6 months______;
6 months-one year______; over one year______.

4. How long have you taught French?
0 years______; 1-3 years______; 3-5 years______; over 5 years______.

5. For what reason are you specializing in the teaching of French?
Check the one provided answer which best describes your reason.

a. Assignment ☐
b. Need for teachers ☐
c. Enjoy language or language teaching ☐
d. Interest in French or France (personal or general) ☐
e. To further world peace or promote cultural understanding ☐
f. Other (select only if necessary and answer in as few words as possible.) ☐

I. Experience with audio-visual media

1. **What has been your experience with audio-visual media in language teaching before the present course?**
   - **none**
   - **slight**
   - **considerable**

2. **As a result of the use of the Aspects de France films do you believe your attitude toward the use of audio-visual materials has changed? (check one of each group).**

   a. **Your point of departure:** **Unfavorable**
   Not certain
   Favorable

   b. **Your present attitude:** **Unchanged**
   Less favorable
   More favorable
   Much more favorable

3. **Do you consider that films such as those in the Aspects series, supported by filmstrips, pattern practice drills on tape for the language lab, student's book and teacher's guide. (check one)**

   a. **are an unnecessary expense in teaching a foreign language.**
   b. **are a useful aid in teaching a foreign language.**
   c. **can be the central element in a language-teaching system.**

4. **The films you have seen have been produced or improved with financial support from the U.S. Office of Education. In your opinion. (check as many as appropriate.)**

   a. **The results of the assistance are disappointing.**
   b. **The assistance is providing valid research.**
   c. **The assistance will help to improve the training of teachers.**
   d. **The assistance will bring about better learning of a foreign language.**
   e. **The assistance will bring about better understanding between the United States and France.**

II. Evaluation of the Aspects de France series

1. **If you have been in France, do the Aspects films correspond faithfully to what you may have seen there? Yes_______ No_______**

2. **If you have not been in France, do you feel the series has given you a real indication of what to expect from a visit to that country?**
   Yes_______ No_______

3. How many documentary films, other than Aspects have you seen on France?
   - none
   - several
   - quite a few
   - many

4. As language-teaching instruments now do you rate Aspects films in in comparison with other documentary films on France you may have seen?
   - less good
   - as good
   - better
   - much better

5. In your opinion each film (check one):
   - a. generally has a development which is different from the others dictated by the subject and theme of the film.
   - b. generally follows the same pattern of development

6. In the Aspects series if you liked some films better than others, please list those preferred.

7. Which film or films do you suppose:
   - a. took longest to make?
   - b. cost the most to make?
   - c. required the most research?
   - d. required the most time in the making of arrangements such as letters, permissions, preliminary visits, etc.?

IV. Language teaching in change. Five statements which have a bearing on language learning follow. Please check one box for each statement.

	completely valid	partially valid	invalid
1. Education is a privilege which must be deserved It is the student's duty to work hard in order to earn that privilege.			
2. Learning a new language can be accomplished by a completely automatic process which requires no effort on the part of the student, only organization of a program by the teacher.			
3. Learning takes place best when there is enjoyment in the process. Anything which makes learning more fun should be used.			

	completely valid	partially valid	invalid
4. Learning takes place at different rates according to the student's aptitudes and interests. A successful language program must adjust itself to these variables.			
5. A student who does not learn represents a failure on the part of the teacher. Tests indicate where the teacher has failed.			

6. Would a composite of the valid parts of the above statements fit in with your teaching philosophy? Yes________ No________

7. In your opinion does a "package" course like Aspects de France assist in implementing your teaching philosophy? Yes________ No________

SECTION I 1962 QUESTIONNAIRE

Institution
Student's Name
Title of Film

Please indicate your judgment of the film from the points of view covered in the following list. Place an x in the box from 1 to 6 which corresponds to your evaluation. Box 1 indicates the poorest rate, box 6 the highest.

		1	2	3	4	5	6
1.	Appropriateness of the subject for inclusion in a series of ten films on France						
2.	Choice of topics presented in film						
3.	Organization of the topics presented in film						
4.	Quality of the speaker's voice, or speakers' voices						
5.	Effectiveness of the use of two voices, or one voice						
6.	Appropriateness of the sound effects						
7.	Quality of the photography						
8.	Effectiveness of the film as a motivating aid in the study of a second language						
9.	Selection of the language level for intermediate classes						
10.	Evaluation of the quality of the film as a whole, regardless of purpose.						

Comments:

SECTION II 1962 QUESTIONNAIRE

Modern Language Audio-Visual Research Project
Wayne State University
Detroit 2, Michigan

Institution______________________________
Name_________________________________
Date__________________________________

Personal data:

Male____________ Female_____________ Age__________

1. **How long have you studied French? High School________yrs. College__________yrs.**

2. **What percentage of your instructors were natives of France? 0%______; 10%_____; 20%_____; 30% or over_____.**

3. **How much time have you spent in France? 0 months_____; 2-3 months_____; 4-6 months______; one year______; over one year______.**

4. **How long have you taught French? 0 yrs._____; 1-2 yrs._______; 3-5 yrs._______; over 5 yrs._______.**

5. **For what reason are you specializing in the teaching of French?**
____

Modern Language Audio-Visual Research Project
Questionnaire for viewers of the *Aspects de France* films

Institution__________________________________
Name______________________________________
Date_______________________________________

I. *Experience with audio-visual media*

1. What has been your experience with audio-visual media in language teaching before the present course?
   - none
   - slight
   - considerable

2. As a result of the use of the *Aspects de France* films do you believe your attitude toward the use of audio-visual materials has changed? (check one of each group)

   a. Your point of departure:
      - unfavorable
      - not certain
      - favorable

   b. Your present attitude:
      - unchanged
      - less favorable
      - more favorable
      - much more favorable

3. Do you consider that films such as those in the *Aspects* series, supported by filmstrips, pattern practice drills on tape for the language lab, student's book and teacher's guide. (check one)

   a. waste the student's time
   b. are an expensive frill
   c. are a useful aid in teaching a foreign language
   d. are not worth the trouble they cause the teacher
   e. can be the central element in a language-teaching system.

4. The films you have seen have been produced or improved with financial support from the U.S. Office of Education. In your opinion. (check as many as appropriate).

   a. Although the Office of Education's aid was extended in good faith, the results are disappointing.
   b. The assistance is providing valid research.
   c. The assistance will help to improve the training of teachers.
   d. The assistance will bring about better learning of a foreign language.
   e. The assistance will bring about better understanding between the United States and France.

II. Evaluation of the *Aspects de France* series

1. If you have been in France do the Aspects films correspond faithfully to what you may have seen there? Yes________ No________

2. If you have not been in France do you think that if you went there your surroundings (check one)
   a. would seem strange.
   b. would seem to you as if you were returning to a place you had been before.

3. How many documentary films, other than Aspects have you seen on France?
   none
   several
   quite a few
   many

4. As language-teaching instruments how do you rate Aspects films in comparison with other documentary films on France you may have seen?
   less good
   as good
   better
   much better

5. In your opinion each film (check one)
   a. generally has a development which is different and dictated by the subject and theme of the film.
   b. generally follows an established pattern

6. Do you feel that in the Aspects series you have met some real French people? Yes________ No________

   How many would you estimate them to be?
   four to five
   fifteen to twenty
   thirty to forty
   fifty to one hundred

7. In the Aspects series did you like some films better than others? If so, please list those you preferred.

8. As you reflect on the Aspects films you have seen are there any special pictures which have stayed in your mind which could represent the theme of the film?

9. In general, is the theme or ideological intent of a film sufficiently clear? Yes________ No________

10. Which films do you think took longest to make?

11. Which films do you think cost the most to make?

12. Which films do you believe required the most research?

13. Which films do you believe required the most time in the making of arrangements such as letters, permissions, preliminary visits, etc.?

14. Do you think the usefulness of a film and its cost in money and time are in the same proportion? Yes________ No________

15. Do you recall any scenes which seemed artificial or inadequately portrayed?

III. Looking ahead. Do you believe it would be desirable to extend the *Aspects de France* series by adding five more films on the following subjects:

1. Film #11. *Visages de Jeunes*. An illustration of French youth today, how they think, how they act, how they look at their future.
2. Film # 12. Chansons francaises.
3. Film #13. Products of France which are especially French: perfumes, tapestries, lace, ceramics, wines, book-bindings, cheeses, etc.
4. Film #14. Technical invention and production. Few people know that most automotive patents, for example, are held by the French.
5. Film #15. The French "Way of Life." This is a difficult but perhaps not impossible subject to attempt. It would illustrate some of the traits which are common to most French people— their pleasures, their amenities, what they will fight and die for.
6. Do you have suggestions as to other topics? If so, kindly list them in order of their urgency.

IV. Language teaching in change. Five statements which have a bearing on language learning follow:

a. As a student I worked hard. Education is a privilege which must be deserved. I expect the same from my own students.

b. Learning a new language can be accomplished by a completely automatic process which requires no effort on the part of the student, only organization of a program by the teacher.

c. Learning takes place best when there is enjoyment in the process. Anything which makes learning more fun should be used.

d. Learning takes place at different rates according to the student's aptitudes and interests. A successful language program must adjust itself to these variables.

e. If the student does not learn I consider it a failure on my part. Tests are to find out where I have failed as a teacher.

Questions:

1. Do you consider any of the above statements completley valid? Yes________ No________

2. Do you consider all of the above statements partly valid? Yes________ No________

3. Would a composite of the valid parts of these statements represent your teaching philosophy? Yes________ No________

4. In your opinion does a "package" course like Aspects de France serve to implement such a teaching philosophy? Yes________ No________

CHAPTER V

RATIONALE AND METHOD

The Modern Language Audio-Visual Research Project exists and produces materials to make it possible for the student of a second language to acquire a more effective command of the skills involved in that language as well as a more meaningful understanding of the people who speak it. The language of a people exists for the purpose of communicating what they are and what they create, or have created. It describes in the largest sense everything that relates to their behavior in a situation; the situation takes place in the context of their surroundings, which are what they have created in the environment with which nature has endowed them. Since language is an expression of the whole of what people are, and therefore of their behavior, language itself is a form of behavior. To understand language as behavior it must be related to behavior in a particular situation which takes place in a particular context. Good communication depends on an understanding of behavior.

So long as there was no communication between peoples whose language and behavior were different, there was no problem. As contacts among peoples have increased, the behavior of one has affected and become a part of the behavior of another and the expression which described this behavior has also become a part of the language. Probably only in this category of speech is there, *a priori*, a common ground of understanding. Words that are different, even words that are cognate, may be identical with respect to their referents in some contexts and vary greatly in others. The concept of habitation, for example, not only varies in appearance as one goes from one country to another, but also with respect to the role it plays in a society. Knowing the language without knowing the culture, and believing that one can communicate adequately, is an unsuspected, ever-present trap. If, therefore, it is possible to teach language as behavior in the context of its normal use, it is then being taught as a whole communications system which allows us to hear or read between the lines of what is said or written, as we do in dealing with our native language. From this kind of language pedagogy there derives a number of values which promote better learning, enhance the education, the quality of judgment and the personal enrichment of the individual. Such learning opportunity, available to the student until now only through his own devices, can bring a satisfying sense of accomplishment to both student and teacher. One Wayne student, in discussing the insignificant number of absences in her class, exclaimed: "What! Miss the French class? It's the high point of my day." While this student was only speaking for herself, on two questionnaires over seventy percent of replies indicated that the French class went by quickly or more quickly than that of any other subject, which is indicative of the extent to which teaching language in this manner can enlist the participation of the student.

In order to produce materials that can do what has been described, the Project brought together specialists from other fields which bear on language and language learning -- psychology, anthropology, linguistics, electronics, audio-visual education, programing, photography, the world of art, film writing and editing, representatives of various disciplines in France -- to assist the language and area specialist in the design of a language-teaching system or, more exactly, of a series of learning situations implemented by materials whose substance reaches the mind through the combined senses of sight and sound. Repetition, manipulation and application of experience bring about behavior in the context of those whose language is being learned. Motion pictures, taped voices, book and guide, the teacher and his equipment, the motivation of adventure and successful effort -- all contribute to the achievement of the proposed goals: making another environment and communications system an important part of a student's life and horizon.

The staff of the Project has been very much aware that today's student is highly sophisticated with respect to the ways and means of getting things done. The miraculous character of science and technology is for him but the result of good organization. He is, more often than not, used to the best in the way of laboratories, classrooms, dormitories, gymnasiums, cafeterias and student unions. In the field of entertainment -- theatres, motion pictures, television, radio, spectator sports -- he possesses an awareness of the standards of technical production if not of the sometimes dubious quality of the content. In the field of information his every possible interest is catered to by competing newspapers, books, magazines, newscasts, telecasts and other mass media. By comparison, what he may see and hear in many a classroom must suffer. Ineptitudes of execution in the production of teaching materials for his use can leave him indifferent and defeat their purpose. He may accept films just a step above home movies, recordings of inferior quality, amateur acting, but he cannot be expected to admire them and respond to a high degree of motivation. Although he may be seeing and hearing materials which are in existence whereas his elders saw and heard only the teacher, his attention is probably more distracted by the flaws he notices than captured by the elements from which he is expected to learn. When this is the case we cannot avoid a certain disappointment on the part of our students, nor do we break through their apathy or their condescension. On the contrary, we continue to play, in their eyes, the role of poor relative in the academic family, unable to command the know-how and the funds to do a job right.

The staff has therefore been guided by the consideration that each medium it uses in its system, whether a book, a voice, a drawing, a photograph, a picture or a film, has its own conventions and criteria of quality. Like those which apply to linguistic or cultural elements, the observance of these criteria brings to learning new dimensions of experience. A medium being an art form, the degree of its impact can be important to the results achieved by the entire system.

Form and substance apply not only to the analysis of art forms, but also to linguistic content and organization and the pedagogy of the system. The purpose of modern programing is to present substance in such a logical, comprehensible way that learning takes place in equanimity, the frustrations of failure replaced by the rewards of success. Each element in the system must therefore do what it is intended to do -- the presentation, the explanation, the overlearning, the application of what has been learned. This applies to illustration, linguistic structure, vocabulary, the style and the whole which has an appeal to the intellect and lends itself to the close association of all of its parts into a total concept.

The teacher using such materials for the first time quickly discovers that idea, picture-symbol become intimately related, that a key picture leads to other pictures and that language is mysteriously available to describe what they say, speech being like a length of rope which uncoils itself out of the subconscious and stretches out before one as remembered experience. He even comes to believe that many of his students identify themselves so much with their experience that they recall it in the language which served to describe it. In other words, that talking about it in French was not only natural but easier.

Learning by association is more a subconscious than a conscious phenomenon and it can be directed by propitious circumstance which induces the mind to proceed in the desired, logical or associated direction. The presence of a label -- the concise statement of the theme or central idea of a subject -- serves as a frame of reference in which all elements of a subject can fit neatly. The label is the push button for what to expect and the push button for recall.

Ernest Dimnet in his book The Art of Thinking, which he wrote in *English, has some helpful thoughts on the picture,* which, quite naturally he calls 'image.' "Every time we really succeed in watching our mental process we discover the presence of images. You say 'thoughts,' 'pure thought,' and you are persuaded that you say this without any accompanying image, but are you right or wrong? While you say 'thought,' is it, or is it not possible that you see a man's head, or his brow, or the inside of his head visualized, not as a horrible brain jelly, but perhaps as a more or less complicated wire frame destined to classify and keep in place the results arrived at, or as an infinitely delicate clockwork?.... The names of mental operations which are now abstract were not so originally. To see and to know are the same word in Greek."[1]

Speaking of images, Dimnet concludes thus:

"All we can say is: 1) That most of our mental operations are inseparable from images.... 2) That those images closely correspond to wishes or repulsions, to things we want or do not want, so that this wanting or not wanting seems to be the ultimate motive power in our psychology, probably in connection with elementary conditions in our being. 3) That inevitably, people will reveal in their thoughts and speeches, in their outlook on life and in their lives themselves, the quality of the images filling their minds."[2]

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[1] The Art of Thinking, Ernest Dimnet, Simon and Schuster, New York, 1928, pp. 11, 12.

The Abbé Dimnet also provides us with his observations on identification, and, human nature being somewhat given to vanity, the dangers of identification. "Quite a few Englishmen, having trimmed their beards so as to look like Edward VII or George V, have never been themselves afterwards. Their thoughts, words and actions have been those of actors.... People who begin to possess a language well enough to imagine that they may pass for natives... can be frequently detected acting Italian exuberance, French vivacity, or British stolidity. Few students who have completely annexed a foreign language have escaped that ignominious phase; and they must admit that as long as it lasted, their thoughts were not quite their own, but the reflection of some fancied Italian, French or English type....."[3] To this we can add the very pathetic case of a young Assistant Professor of French, born and raised in the Midwest, who has so identified himself with the French that he speaks English with just the right amount of French accent -- and a very thoroughly practised and able performance -- though his French has just enough accent to make him an American.

Having a theory is one thing. Implementing it is another. Pilot materials were implemented to a degree. Experimentation and evaluation of the beginner's course was conducted only with the pilot materials, reported in chapters I - III, even before modest revision. It is on the basis of these results that theory has been seen more clearly and that the effort to implement it during revision has proceeded with greater persistence, though this is not a guarantee of complete success.

Techniques in the use of new media as developed by the Project follow a five-phase cycle:

1. Presentation. The student is put in the situation by means of a documentary illustration and, through the commentary, he hears a statement which corresponds exactly to what he sees. The illustration can be a still picture, a drawing (as for Le Petit Prince), or a motion picture sequence. In the case of the still picture or the drawing, the commentary can come from a tape recorder or it can be the teacher's own live voice. In the case of the motion picture, the commentary comes from an optical track on the film. If the presentation is by means of a still picture or drawing, the teacher can call for choral repetition by the class of the statement accompanying the picture. If

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[2] Ibid, p. 10.
[3] Ibid, pp. 42-43.

the statement is on tape, the teacher can stop the recorder momentarily for the repetition of the statement by the class, and make whatever explanation is necessary with the help of the picture which is on the screen. For the sake of the total impression, the presentation can be run through without stops, leaving this repetition and explanation exercise to a second screening of the illustrations. In the case of the motion picture, which does not lend itself to being stopped, the imitation and explanation exercise should be done with the aid of the follow-up filmstrip which recapitulates the film each frame corresponding to a statement, or a part of a statement. An innovation has been provided for lesson presentation and for review by the student later, consisting of a resumé of the content of the lesson in French This can be used as an introduction to the presentation of the lesson in order to orient the student to the content of the lesson. The teacher can speak this resumé himself or use a tape.

It is necessary at this point to describe the non-apparent pedagogy or linguistic method incorporated in the commentary, whether motion picture or filmstrip. By intention these appear to be documentary in nature rather than language-teaching vehicles. An effort is made to word the commentary in such manner that it would hardly be different were the subject intended for presentation to a French audience of adult age level. This requires great care in the selection of subject and content of the early lessons of the beginner's course -- subjects which lend themselves naturally to a very simple, direct style and the use of basic vocabulary.

In the commentaries the student is confronted with four types of words, as follows:

a) Cognate words, and which are presumably a part of his vocabulary in English. Very limited experience in listening is necessary to recognize the word with its French pronunciation.

b). The known word from previous lessons.

c) The new non-cognate word, which must be audio-visual in order to transmit its meaning.

d) The structure word, which in itself is often difficult to illustrate. The meaning of such words must generally be understood from the individual's knowledge of what things do within the framework of the situation. An example is probably the best way of making this clear. If, in lesson three of his beginner's course the student must cope with the statement "La Seine coule vers le nord," he may already know the word "Seine" but in any case he knows he is dealing with a river because the picture tells him so, and he sees the Seine in a later picture running through Paris. He already knows the word "nord" from a previous lesson. He is therefore only concerned with the meaning of the verb "coule" and the structure word "vers." The student has a knowledge of what rivers can and cannot do, and when the illustration shows a river in its normal flow, he knows what "coule" means without putting the word "flow" in his consciousness. With this much understood, the structure word "vers" can mean but one thing. Movement combined with a point on the compass requires "in the direction of" or toward." Since what has been described here takes place in a matter of seconds, there is no opportunity to search for the English words for a translation. Nor is there a need, since the concept has been understood. The class is already confronted with the next statement and its illustration.

2. Activation. Running through the still pictures again in class with an easy manipulation exercise reinforces comprehension and starts the process of overlearning new vocabulary and structure.

3. Overlearning. The structures, the lexical items and the concepts are overlearned by means of both manipulation and creative exercises. The first are without the pictures, while the second is a questionnaire in synch with the filmstrip. In both cases the student is supplied with a confirmation answer which he repeats.

4. Reading. The student can now go to his book and see in print everything which he has done so far. He can read the text, study the exposition of syntax, review the French-French explanation of words, read the resumé of the salient information presented in the lesson. If the teacher so wishes, the student can concern himself with spelling.

5. Application. With this preparation the next class can be devoted to a question and answer exercise in synch with the filmstrip or a free question and answer conversation conducted by the teacher. The possibilities for variety are many.

How much time should be devoted to carrying out such a cycle depends on the age level of the student, student abilities and school standards. Beyond this, there are two ways of handling the lessons. The first is not to proceed to a new lesson until the materials being studied are completely mastered, even by the slower students, which is rather trying for the quicker ones. The second procedure is to find a happy medium, at the same time seeing to it that slower students receive the extra help they need. There is so much re-entry of vocabulary and structures from previous and in subsequent lessons that if they are not mastered completely in the lesson under study they will be learned through repeated use in new contexts. Vocabulary items fall into two categories, active and passive, or essential and marginal. The essential words tend to occur with sufficient frequency to teach themselves as one goes along. Words which are needed only in dealing with special subjects need not, in a beginner's course, take their place in the active vocabulary. It is doubtful, for example, whether the word for "flow" is needed after the lesson on the rivers of France. This matter tends to take care of itself automatically and naturally, in any case through reviews, as it does with one's native language.

The use of the direct method is extremely difficult with beginners, and it is the solution of this problem which originally prompted the development of audio-visual techniques. The term "audio-visual" must be understood as the concurrent involvement of both senses, not "seeing" now and "hearing" then, media to which the term is also applied in a general way. The direct method, or elimination of the use of the native language in the classroom, is an extremely controversial subject and is not practiced by all teachers who are competent to do so. A common remark is "Why waste time trying to describe something at great length and still not have the class understand? Let's tell them what it means in English and get on with the lesson." This attitude is shared not only by many very good teachers but also a goodly number who are natives of France.

There are others, however, many others, for whom the direct method is the only method and who, over the years, have devoted themselves to developing techniques which make of one an audio-visual instrument. At the beginning he uses his surroundings -- the classroom and what can be seen in it, as well as the class itself. Teaching numbers, to tell the time, the days of the week, the months of the year and the seasons as well as other natural phenomena. Following these he may use simple drawings and realia until enough vocabulary and structure has been learned to cope with simple explanations in French. Such teaching can become a consummate skill and monopolize the attention of every student during every moment of a class. But there is another category of teacher who comprises the great in-between group, the teacher with insufficient experience with the language to implement the direct method solely through his own resources. This teacher may be indifferent to the direct method and rationalize his point of view by citing its apparent disadvantages; or he may covet the use of the method but without having the time to train himself to use it. Project materials are designed to make it possible for practically any teacher to use the direct method.

The direct method has always existed and is universal. In any case, where it can be observed, it works, which is its greatest recommendation. Stated simply, the method consists in the existence of a situation with which the signals of meaning are immediately and obviously related. The signals of meaning which eventually become communication are learned through the repetition of the situation with its attendant sound effects, gestures, etc. If there is teaching, this consists in creating a situation in which learning takes place, apart from explication. Rousseau, it will be recalled, created a situation which caused Emile to want to learn to read. Explication is naturally justified, but it is more apt to teach explication than to promote performance.

The teacher who uses the short-cut of the English word deprives the student of just so much learning from the situation. This teacher fails to realize that learning does not take place all at once, nor once and for all, but must run a course of repeated situations before the goal is reached. Although situations may vary, if they contain an element in common and always represented by the same word, the relation of symbol to referent will eventually be noticed. The teacher who goes to great pains to explain a word in the second language only to have his class tell him they understood everything except what he was trying so hard to explain, should not be discouraged. He has the satisfaction that his class understood a lot of French and he can write the word on the board and tell his class to look it up later. It is of extreme importance not to break the no-English spell in the classroom. There are times when comments and instructions are perhaps better made in English. These should be made as a separate unit. They are legitimate in English since they are not teaching or learning. What is bad is a mixture of French and English as one goes along, at the completely unnecessary sacrifice of a psychological climate.

It is argued that adults, or near-adults, not being children and having the power to reason, need not be taught like children, or obliged to learn like children, imitating an example. The science of linguistics has disposed of this line of reasoning by defining language as a skill, the skill of converting thought to symbol, and that a skill is completely automatic, as automatic as eating or walking or moving muscles in any established pattern in response to some command which itself is often completely automatic. No amount of explanation can replace the endless drill required to create an association of such inseparable character that the simple pulling of a switch results in the action called for by the concept.

It is true that the adult learning to read and write a foreign language has advantages not possessed by the child. He knows the alphabet, can control the muscles of his hand to make written symbols, can follow instructions in trying to make his vocal organs produce new symbols of speech. But what is it that he is hearing in his head when he writes and which determines in what order he puts letters on paper? This a very young child who knows neither how to read and write could tell him. What does he hear in his head as he reads a new language? Although there is some opinion to the contrary, it is generally admitted that we hear something that corresponds to the words we see. If we like very much what we are reading, as happens especially with the music of poetry, we "taste" what we read through the sense of sound, for it is with this purpose that poetry is written. What the adult, untrained of ear in his new language, hears in his head is the sound system of his own language as the written symbols of speech transcribe them. While it is necessary to establish associations in the new language, it is necessary to build a dike against the old. The adult brings to language learning the rigidity of habit and inhibitions of various kinds from which the child is free. Let us recognize immediately that it is better, far better, to learn the second language as a child. But let us also admit that failing this, the adult can learn his second language best like a child.

We cannot expect Anglo-Saxon or Scandinavian teachers to change their personalities and behave, communication-wise, like Latins, and *vice-versa*. The solution is to bring them the aid of the voices of native speakers, and, where communication is other than sound, the picture of communication in action. There comes a time when the audio-visual possibilities of the classroom and the realia which can be brought to the classroom are exhausted. These are chiefly linguistic rather than cultural. They are a handle with which to get hold. To breach the walls of the classroom, to penetrate into the culture of another people, one must see it, and see it in such a way that the illusion of reality is created and that identification with a situation takes place in the form of personal experience. A postcard hardly has the attributes to create this illusion. There is too much local reality framing the postcard. The same is true of a black and white television set in a classroom. There is too much awareness of the classroom. But we know from color motion pictures in a theatre where the characters are of life-size proportions, that illusion and identification do take place.

It is not always necessary to hear, consciously, or even understand what is said, or all of what is said, for a step toward learning to take place. One student said of a motion picture showing children in a physical education class on a beach in France: "I don't think this is a good language-teaching film. I was too interested in what I was watching to listen to what was being said." To this can be answered two things. If the film interested the student he will consent to seeing it again, perhaps several times, and will eventually start hearing what is being said. Next, a considerable amount of learning appears to be sub-liminal, perhaps much more than as yet has been established beyond question. Early experiments with a Project motion picture, attempting to determine the appropriate difficulty of the commentary for students of a particular level revealed the following: Students who said they understood "about half" actually were able to answer nearly all the test question. Students who answered "little or nothing" were able to answer about half of the test questions.

In the foregoing we are dealing with an attitude, a fear of not learning which tends to inhibit learning. Acceptance by the student of a "partial learning" situation depends upon gaining confidence and relaxing in the knowledge that the system will take care of matters in the appropriate place and manner. In a questionnaire to Wayne students information was sought on the following:

"About how long did it take you to adjust to the "partial understanding" situation?" One lecture was indicated by 20% of students replying, two lectures by 34%, four lectures by 21%, eight lectures by 8%. "Not yet adjusted" was indicated by 10%, late in the semester of the beginner's course. All students were therefore "recollecting." In other words, half the students thought of themselves as being "comfortable" by the end of the first week, and another third by the end of three weeks. Not more than half of the unadjusted 10% failed.

Statements about the relative importance of the skills and the order in which they should be mastered have been published and have the support of the authority of professional organizations and the Government. The order of understanding, speaking, reading and writing, both as regards importance and order of mastery, appears to be widely accepted in theory if not implemented in general practice. Giving this order full implementation does not mean that there is not, from the beginning, experience with all four of these skills concurrently, but rather that the degree of proficiency desired is reached sequentially. The trend toward greater continuity of experience in learning a second language helps to make this possible. The design of Project materials is such that an all around proficiency in the skills may be reached in a two-year college program or a four-year secondary school program. Actually, we are talking about a very relative proficiency, as it takes many years of study and contacts with speakers of a foreign language to reach a stage of real competence. What is desired in our language programs for an average student is to bring him to a plateau from which, circumstances requiring, he may easily reach the proficiency desired.

At what stage does a student acquire sufficient knowledge of the culture of another people for it to tip the scales in favor of good communication? This is an area where opinion alone can provide some kind of estimate. Certainly there is no real knowledge of a people without having lived among them. In the section dealing with the production of Project materials, it can be seen that nearly all aspects of French life are covered, which represents an advance over the meager, superficial treatment here-to-fore available for beginners. The culture of a people is nevertheless an elusive thing and falls into a number of categories, like knowing that the metric system is used and that the love of flowers is such that it permeates society from the uppermost to the humblest level. There is a more complicated category of the cultural structure wherein one might classify the French propensity for building houses with stone. This is not accounted for only by the high premium placed on wood, but also by the Frenchman's sense of history, of family, of continuity, of attachment to a particular piece of land. Beyond this are intangible categories which are difficult to document, let alone illustrate. Professor Michel Beaujour, speaking as a teacher of civilization in the NDEA Institutes program, says:

"If we are to take seriously the anthropological concept of culture, something must be done, for the sake of the instructors and students alike.... The only trouble is that there is nothing to teach, or practically nothing that can be adapted to specific purposes. No delimited field of study, no textbook, no serious bibliographies compiled by informed anthropologists teamed with other social scientists.... The situation can and must be remedied, or the pretense should be dropped." [4]

Professor Beaujour is indeed right in believing the situation can be remedied. An ambitious project under the direction of Professor Howard Nostrand is under way, codifying the culture of the French people, and this contribution will be of inestimable value to the student, the teacher and the authors of books about France. This brings to mind the many generalizations about the French people. "Are the French rational?" asks Professor Beaujour, "and if so, what distinguishes the average rational Frenchman from the average rational American?" Some day we shall know and be able, upon meeting him, to size him up and deal with him on the basis of our knowledge. There is, however, a long-standing sociological principle which is perhaps still valid, that there are greater differences within a people than there are between the average representatives of various peoples, to which our generalizations apply. It would seem reasonably safe to say that a culture, from the first contact with it, is something one feels more than one analyzes, and that the confidence one may have that one really knows a people comes only after such prolonged and varied contact that it becomes instinctive. Be this as it may, all Project materials, excepting those which deal solely with linguistics, are culturally oriented. A lesson or a film, however, cannot do too much more than introduce a topic. Background notes have therefore been prepared for the teacher and many comments concerning what one sees in the visual representation have been placed in the teacher's guide to the lesson. Topics for supplementary reading in the library are also suggested for oral reports and written compositions. The usefulness of the films for NDEA Institutes civilization classes has been recognized, as well as the Notes, which are therefore being published separately for in-service teacher training. The last four films of the intermediate *Aspects* series are two reels in length, possible because of the establishment of adequate vocabulary and structure by preceding films, and can, because of their length, deal with a topic in greater depth. These films, moreover, deal with elements of French life which are national rather than, in the shorter films, regional.

In addition to the attraction which the presentation of cultural differences exert in the way of motivation, technical considerations of media find themselves at the heart of the psychological climate which it is desired to create. In an article on audio-visual and language teaching Dr. J. J. McPherson and the writer describe the use of bi-sensory techniques as a three-dimensional experience, the first two being the literal meaning and the cultural experience. "The third dimension is psychological -- the inescapable urge of the viewer to identify himself with what he sees, of which the result is an emotional concern..... If we accept the premise that it is impossible to think of complete language learning without the visual elements of experiences for which the stream of sound is symbol, we immediately become concerned with the way in which we introduce the visual experience. The unchallenged status of the motion picture as compared with the published still picture is rather compelling evidence that it is a powerful enough representation of reality to absorb the viewer's attention completely. Color, movement and sound make him a participant in the most gripping drama or take him to pleasant scenes among people he feels he knows. The student is more inclined to say 'I saw people dancing' than 'I saw people at a dance.' "[5]

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[4] "Teaching Culture in N.D.E.A. Foreign Language Institutes," etc., Michel Beaujour, *The Modern Language Journal*, Vol. XLVI, No. 7, November, 1962, pp. 308-311.

The motion picture can therefore be accepted as the basic frame of reference, indeed, if it is good enough, the incomparable frame of reference. Unlike concrete reality, it has the same theoretical powers as writing -- emphasis, coherence, clarity, poetry, movement and pace. It is a reality in its own right and this sophism is not as banal as it may seem since the motion picture is a living, moving documentation of reality, condensed for the effective learning which the concrete reality cannot achieve because it is not organized as a learning experience.

It is a virtue of the motion picture that it does not stop until it is concluded. Since it does not, and should not stop, and we are dealing with new elements of a language, the recapitulation of the motion picture by means of the filmstrip is a legitimate, even essential audio-visual pedagogical device. It assures comprehension, starts the process of overlearning, at all times recalls the experience of the motion picture, which will be viewed again, perhaps several times, as the filmstrip itself will serve several times.

As regards Project materials, it can be asked why motion pictures are used in the intermediate series *Aspects de France*, supported by filmstrip, whereas the beginner's course consists of still pictures.[6] The answer is simple. A beginner's course is a whole course. Motion pictures being the most expensive of media, the production of a course consisting of forty motion pictures all at once was not possible nor, had it been possible, not advisable in the earlier stages of the Project's work. Intermediate films, on the other hand, can be marketed separately and finance themselves as production progresses.

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[5] "The Visual in Audio-Visual Language Teaching," George Borglum and J. J. McPherson, *The French Review*, Vol. XXXIII, No. 1, October, 1959, pp. 53-58.
[6] *Si la France m'était montrée*... replacement beginner's course for *Images de France*, the pilot course, will have five lessons based on experimental films.

In order to make the motion picture film more realistic, more professional, the Project finally came around to using sound effects. This matter had been debated with each successive film and the conclusion always reached that since the films were for the purpose of teaching language, sound effects were not only unnecessary but could interfere with proper hearing. Mr. Henri Lacoste of Tadié-Cinéma urged us to try sound effects in the film on Lorraine, the first one to be edited by him for the Project. The result was so successful that it seemed to add a new dimension to the film which caused the staff to reconsider the role of the film in the teaching cycle. It was agreed that the presentation by means of the film should be as realistic an experience as possible. Interference with the voice of the commentary was avoided by the expert fading from sound effect to voice on the part of the sound engineer. Sound effects were added to all preceding films and were used as standard practice in subsequent production. At the time of the first demonstration of films with sound effects the writer asked a member of the group how he liked them. His answer was something of a revelation. Said he: "What sound effects?"

The degree to which the picture corresponds to the language or the language to the picture is important to the smoothness of the learning process. Given exact correlation between picture and statement, the motion picture is, apart from its movement, more effective than a single still picture because the motion picture proceeds by sequences which provide a multiple representation of the same concept. The sequence starts with an "establishing shot" which sets the stage, and this is followed by two or three more views, perhaps including camera movements, all of which illustrate the same statement or parts of the statement. The super-imposition of similar though varied camera shots is more successful in the illustration of meaning.

An example can best illustrate what is meant by exact correlation of illustration and statement. A film on France and the sea contains the statement (in French) "Fishing is an important industry." At the time of the first edit of this film there was no footage showing the pulling aboard of a catch of fish at sea which exactly illustrated the word "fishing." Because of the nomadic whims of sardines and time (the boats were chasing up and down the coast a week or two per trip), a catch of fish eluded our cameras for three years. In the first edit we settled for illustration on a fishing boat coming into port and a stack of crates of mackerel on a pier. For the time being we assumed the student could make the simple deduction that the boat brought in the fish and that the industry in question was fishing. But we were not happy with the expedient. Finally, in the summer of 1963, sardines and boats and our presence in Les Sables d'Olonne coincided. From three o'clock one morning until six o'clock the next afternoon we shared the boat and the sea with our hosts and filmed a complete sequence from pulling in the net to scooping up sardines and dumping them into a bin on the boat's deck.

Throughout this exposition we believe it is implicit that the needs and the means of communication are very different from what they were but a generation ago. It is a challenge to meet these needs and to use the tools which technology has provided.

CHAPTER VI

PROJECT PRODUCTION UNDER THE GRANT

The Materials

Project materials consist of four large, separate packages and two accessory productions. The four packages are (1) *Images de France* and its component materials, a complete course for beginners in high school or college, released in 1956 and updated in 1960; (2) *Si la France m'était montrée....*, with component materials, a complete course for beginners in high school or college, intended to replace *Images de France* (in production); (3) *Aspects de France* and components, a series to date of eleven color 16mm motion picture films (15 reels, two and one-half hours screening time) for intermediate high school and college classes; (4) *Le Petit Prince*, component materials to accompany the book by Saint-Exupéry, for intermediate high school and college classes.

The accessory productions are as follows:

(5) *La Structure de la langue française*, by Theodore Mueller. Thirty hours of taped drills covering ninety-two structures and the three hundred most commonly used words in the most commonly used structural patterns of spoken French. This set of drill exercises is designed, through the reference index, to be used to supplement any beginning or intermediate book in French. The tapes were produced by the Project under contract from the Office of Education (NDEA, Title VI), were edited by Project staff in France and recorded by professional French speakers, released in 1961.

(6) *The Structure of French*, by Theodore Mueller of the University of Florida and Edgar Mayer of the University of Buffalo, published by Wayne State University in May, 1962, 276 pages, photo offset, both sides of page.

The Project was interested in these last two productions because of its desire to implement the use of the linguistic approach in all of its materials. Professors Mueller and Mayer, Project author of exercise materials and consultant respectively, were encouraged to undertake these publications. Both the latter are currently being distributed by Wayne State University.

It must be stated at the outset that the foregoing items of production have not been produced with the intention that they must be used as a total program. They are, on the contrary, probes in various directions at the elementary and intermediate levels. *Images de France* does not have to be followed by *Aspects de France* and *Le Petit Prince* or vice versa, although this program has produced successful results. Even within the individual packages, there is no requirement that all the components be used, though they may be recommended. This is particularly true of the *Aspects de France* film series. Many teachers rent the films without using the student book, the teaching guide, or the taped drills. Where films are purchased, budgets often being restricted, teachers select the films they believe to be the most useful when they cannot purchase the entire set. The Project's policy has been to make available a variety of quite flexible materials in cooperation with teachers who have their own views, on the one hand, and on the other must operate within the realities of a particular set of circumstances.

The four packages referred to above are described and discussed in the following detail:

1. Images de France, an audio-visual course in beginning French by George Borglum, Jacques Salvan and Theodore Mueller was published in 1956 by the Audio-Visual Materials Consultation Bureau, College of Education, Wayne State University and has been distributed by the University since that date.

Components:

a. Student book containing texts (jointly by the authors), grammatical exposition (Salvan, Mueller), exercises (Mueller), questionnaires, illustrated page-margin vocabulary, French-English end vocabulary, photo offset, justified margins, 197 pages.

b. Forty sets of color slides (approximately 1270, Borglum).

c. Thirty-nine one-half hour drill tapes, professionally recorded in France. Mimeographed text of exercises (Mueller) published by Wayne State University, 1960, 188 pages.

d. Teaching guide containing synchronized audio-visual presentation of texts and drills (Doutal, Borglum) two parts, mimeographed, 225 pages, published by Wayne State University, 1960.

Subject of Texts:

a. Four chapters on the geography of France.

b. Fourteen chapters on the regions of France: history, customs, agriculture, industry, particularities of the region, character of the people.

c. Three chapters on Paris: character of the great city, monuments, day to day life.

d. Ten chapters on institutions: family, education, agriculture, industry, sports, vacations, leisure time, theatre, government, French Union.

e. Nine chapters on French history from the Middle Ages to the present.

The first concern of the Project following the award of its grant from the Office of Education was to update this course in the following ways:

a. About 90 color slides were supplied to all users of the Images course. These slides were of two kinds: they filled gaps in the illustration of the text and replaced existing slides which were not sufficiently audio-visual.

b. A teaching guide was prepared and made available to users of the course, replacing the hastily-prepared tentative original.

c. The drafting and recording of new pattern drill exercises.

Since the grant was in part to revise the lesson content of *Images de France*, or replace it with a new course along the same lines, the book was allowed to stand without any immediate minor revision in the belief that the improvements listed above provided a smoothly-working set of materials.

2. *Si la France m'était montrée....* The title of this new beginner's course, intended to replace *Images de France*, is parodied from a work by the French actor and humorist, Sacha Guitry, *Si la France m'était contée*. Translated, the title of the course says "If France were shown me..." or, "If I could see France..." the conclusion being left to the imagination of the individual along the lines of "This is what I should like to see." The criticism of the *Images* course was that there were too many monuments and not enough people, too many abstract terms and too literary a style. The appropriateness of this criticism was recognized by all concerned. Although many obviously needed pictures for this course were obtained in the summer and fall of 1959, along with new pictures for updating *Images* and continued filming for the *Aspects* series, it was not until the spring of 1960 that a conference could be held in Detroit among the three then members of the Project staff, Lloyd, Dostal and Borglum and the French members of the production team, Mrs. Magdeleine Tafilé and Mr. Henri Lacoste of Tafilé-Cinéma, Paris. The criticism was reviewed and a procedure determined, to the effect that the drafters of the replacement course would be guided by *Images* but would start anew in a more substantial and knowledgeable manner.

The foregoing decision introduced problems of implementation which have resulted in delays of completion but have at the same time contributed to the quality of the final product. For example, the new lessons were to be organized in such a way that they would be motion picture scenarios for later illustration. Next, the writers were to make the texts more informative. Attempting to do this and at the same time keeping the vocabulary and the structures within certain limits, drafting was a far more complex operation than anticipated. A number of redrafts of the first twelve lessons have brought the writers close to the results sought, reinforcement of vocabulary and structure through repetition in natural circumstances. Work on *Si la France*... was interrupted in the spring of 1962 in order to complete the *Aspects* and *Petit Prince* packages. Twenty-five of the remaining twenty-eight *Si la France* lessons had been, at that time, rough-drafted, while photography had reached 2,000 out of 2,800 anticipated pictures and the footage obtained for five lessons to be illustrated with experimental films (explained below).

The subjects of the lessons for the *Si la France* course are quite similar to *Images*, though very different in execution. Four lessons deal with the geographical and physical characteristics of France. While these lessons do not concentrate on particular people, they are very alive with the activities of people. Three lessons follow entitled "The Frenchman and His Land," "French Industry," and "The Daily Life of the Frenchman." These lessons, drafted with restricted structures and vocabulary, set forth generalities which are elaborated in the next fourteen lessons and are, as in Images, a tour around France.

In order to provide greater acquaintance with people, it was determined to use "vignettes" on a family in each of the lesson areas. These were to show people whose work was representative of the area, on the one hand, and on the other, various social levels. For example, the Paris area is represented by the foreman of the assembly line at a Simca plant. He and his family live in a modern apartment development overlooking the Seine valley to the northwest of Paris. Normandy is represented by the owner of an extensive property on which there is livestock and poultry raising, and particularly the manufacture of cider. In Brittany the student makes the acquaintance of a cadet at the Naval Academy; in Vendée the owner of a fishing boat; in the Southwest, an entomologist, director of a government agricultural station; on the Riviera, a chemical engineer employed in a perfume plant; in the Alpes a mountain guide; in Champagne a wine producer; in the Loire valley, the owner of a château; on the Central Plateau, a grocer. It is believed that enough can be shown of these people for one to feel that one knows them a little: where and how they live, their family, their hobbies, their work.

The tour of France reaches Paris, and this, as in Images, is represented by three lessons. These are quite different in treatment from that of Images. The first recounts the growth of the city from its origins. The second describes the city as a place of historical landmarks. The third describes the Paris the average tourist never sees with a brief vignette on a barge owner and a longer one on a young seamstress who earns her livlihood in a couturier's "sweatshop."

There follows a series of lessons on French institutions, but with a very serious attempt to illustrate them with individuals: government, transportation, French cooking, schools and universities, scientific development, leisure time, sports, and the arts. These lessons are followed by those on history, from the origins to the contemporary scene and France's traditional role in the world community.

Five lessons of Si la France have been selected as "film" lessons, the lesson being presented by means of a ten-minute motion picture, followed up with the usual components of filmstrip, pattern practice drills for the language laboratory, questionnaire in synch with the filmstrip for conversation practice. The purpose of this production is experimental, or rather, to demonstrate the adaptability of the motion picture to the illustration of practically any kind of topic. The lessons selected are No. 2, France and the Sea, No. 17, The Valley of the Loire. No. 21, A Certain Paris, No. 25, Elementary and Secondary Education (a more evocative title to be selected), No. 32, The Middle Ages (a more evocative title to be selected). A detailed description of these filmed lessons follows since they are representative of the different kinds of lessons which make up the whole course. The first film, La France et la Mer is completed and awaiting release. The second film, Val de Loire, is in pre-final edit. The remaining three films are ready for editing when the texts of the lessons have been finalized. It is appropriate to note that these five films can be used in support of any elementary course, and that their professional, documentary character qualifies them for use in courses in French civilization.

La France et la Mer, lesson No. 2 of Si la France on the geography of France, one reel, color. France is a maritime country with coasts on four seas. The film deals with the character of the coastlines, the various commercial, naval, shipbuilding, pleasure and fishing ports, together with the vacation beaches. Animated maps locate the coasts and the shipping lanes. Special sequences: a channel boat taking on passengers from a boat train; aboard a ship leaving the port of Le Havre; a freighter leaving the port of Marseilles, the city silhouetted in the background, a fishing boat manoeuvring in the foreground, and a close-up of the captain of the ship on his bridge; the commander of France's Mediterranean fleet coming aboard his flagship; the new "France" in construction at Saint-Nazaire; family groups on vacation beaches; pulling aboard of a 600-pound catch of sardines, etc.

Val de Loire, lesson No. 17 of Si la France. Each area of France has its own theme and lends itself to an individual treatment. In this instance the Loire river is the central character. The Loire valley has been called "the garden of France" not just because of its flowers, as everyone supposes, but because it was a sort of proving ground for the growing of vegetables and it was from here that the seeds of vegetables from the Mediterranean area were obtained. The Loire itself has been called a useless river, but it's path is a broad highway for the winds which accompany the Gulf Stream. The land of the Loire has been a land where it was good to live, a land selected as a place of residence by kings and nobles and their residences today still grace the hills which overlook the majestic temperamental river.

After visits to a truck farmer, a slate quarry, the proprietor of a château, the film closes with a stag hunt, traditional sport of the nobility still maintained on the feast day of Saint Hubert. One sees the start of the hunt with the blessing of the hounds and the hunters, men and women, directing and participating in the hunt in the field.

Un Certain Paris, lesson No. 20 of Si la France. This film concludes lessons on Paris which recount its growth and significance. It describes a city which the tourist rarely sees, made up of communities which in themselves have documentary value and have maintained their traditional character. Montmartre, for example, still maintains it's small vineyard whose grape crop is harvested and auctioned off with due ceremony. Paris exists because of a river and is actually the largest port in France. Barges tie up and unload their cargo within sight of Notre Dame Cathedral. The operation of a barge is a business and a barge is also a home.

A great city is made up mostly of little people. The dressmaking industry is located in the heart of the city and is revealed only by plaques on edifices, plaques that bear names known around the world, in the world of fashion. The film follows a seventeen-year-old seamstress at her worktable, during a fitting, and particularly during the festivities of the Feast of Saint-Catherine which, in general, has become France's national "office party" day.

Elementary and Secondary Education, lesson No. 25. A definitive and evocative title for this lesson and its film have not yet been selected. The content was determined in consultation with officers of the Ministry of Education and illustrates the French educational system today with its various reforms. The film deals with pre-schools for a population where a large percentage of parents both work, elementary schools, secondary schools with their various preparative goals, traditionally for boys and girls and, since the war, co-educational, and trade schools. Particularly, the manner in which a child's schooling and future training are determined by his teachers in consultation with his parents is described.

Le Moyen Age, lesson No. 32 of Si la France. Again a definitive and evocative title for this lesson has yet to be selected. Bringing the past to life is a challenge to any cinematographer, particularly the one who must work with documents and cannot dispose of fabulously expensive sets and cast. The "message" must nevertheless come through. The Project's treatment of this subject introduces two original approaches. The first consists in showing what is still done today as it was in the Middle Ages — activities such as flailing wheat, making paper, pottery and colored glass. The feel of the period can be evoked by an existing walled city, a monastery or a medieval stronghold.

It has been the Project's policy to center a historical period around a character who is typical and with whom there can be identification. Such characters tend to select themselves. For the Middle Ages there is a wealth of documents on Saint Louis and the Crusades, on William the Conqueror and the Norman Conquest. The figure who most typifies the spirit of the time is nevertheless Joan of Arc. Beyond statues, mural paintings, the home where Joan of Arc was born and raised there exist the scale models of all the significant events in Joan of Arc's life. More than 2500 characters in authentic settings have been created by artist and historiographer L. Harmey of Orleans. His extraordinary pageant of the life of Saint Joan has been successfully filmed and will illustrate the colorful, dramatic, inspirational life of a dedicated woman as the theme piece of a lesson.

3. Aspects de France. This group of motion pictures is planned in two parts, one intermediate for high school and college, the other advanced-intermediate. It can be recalled that these films and most of their components are appropriate for use in civilization courses. The intermediate series provides from thirty to fifty or more class hours of instruction, depending upon the pace and whether used in secondary school or college. The advanced-intermediate series, with its

total of ten reels, provides class-hour instruction in proportion. These two sets of materials are those on which the producers have concentrated recently and have been able to apply their accumulated experience. The films emphasize understanding and speaking, but, since they deal with information about France and the French people, they lend themselves to practice in reading and writing.

The intermediate *Aspects* series consists of ten completed 16mm color motion pictures described below, totaling 13 reels and 2 hours and 3 minutes of screening time. They have a French voiced commentary on optical track.

Components:

1. Ten motion pictures, 16mm color, music, sound effects and commentary, optical track. Total screening time 2 hours and 3 minutes.
2. Ten filmstrips averaging about 65 frames each which recapitulate the action of the film.
3. Taped commentaries synchronized with filmstrip.
4. Taped questionnaires synchronized with filmstrips.
5. Ten one-hour drills emphasizing review of common structures.
6. Students book, estimated 200 pages.
7. Teachers guide, 20-30 pages.
8. Supplementary notes, 60 pages.
9. Biographical sketches and photographs of speakers, directors, authors, writers, etc.

Work performed under the grant:

The first six films in this series, 16mm color, one reel each, were released sequentially from 1953 to 1956, the first five being accompanied by taped exercises, slide sets, a student's book, and teaching guide. The six films were improved between 1960 and 1962 by rerecording the commentaries with professional French speakers, adding sound effects, and in some cases providing more appropriate music. Taped drills have been rewritten, extended to an hour each and professionally recorded in France. Slide sets for filmstrips have been extensively increased to provide more complete audio-visual synchronization with the texts of the commentaries and the questionnaires. The student book and the teacher's guide are undergoing revision and will be given an original format. A separate publication consisting of notes for the teacher or for the use of advanced students in civilization or conversation classes is being added.

The same components for films 6 to 10 below as for 1 to 5 are reaching completion, and the whole series will be ready for release within two to three months.

Four additional films, numbered 7 to 10 were produced under the grant, though about a third of the footage used in these new films was already on hand, this new production totaling seven reels or 1 hour and 10 minutes screening time.

Authors of the materials:

Authors of texts: in general Borglum assisted by Henri Lacoste (3 films), and Guy Jorré (1 film); edited by Magdeleine Tadié. Author of exercises: Mueller, edited by Magdeleine Tadié. Authors of notes: Borglum, Tadié. Photography: in general Borglum; also Lacoste, Jorré, Duhamel, Villardebo. Film Editing: Arthur Stenius (brother of director George Seton), Borglum, Lacoste, and Jorré.

Summaries of Aspects intermediate films:

1. Bretagne, pays de la mer. Picturesque province where life is still somewhat primitive. The sea, age of the land, prehistoric monuments, daily tasks, religious festivals, fishing industry. One reel.
2. Le Haut de Cagnes. Life in a hill town overlooking the Mediterranean. Climate, history, daily life, artistic inspiration. One reel.
3. Paris a mon coeur. What everyone expects to see in Paris, but given the treatment that "Paris will always be Paris." Monuments, museums, the Seine, markets, Eiffel Tower, Notre-Dame. One reel.
4. Le Mont Saint-Michel. History and general character of one of the world's most visited monuments with special attention to the tourist and how he spends his day. One reel.
5. Les Baux de Provence. Site of the discovery of bauxite but important as a geological and sociological monument from prehistoric times to the Seventeenth Century. One reel.
6. Terre d'Alsace. Pastoral film which concentrates on the life of a farm family but also deals with the area as a border province. One reel.
7. Lorraine, pays du fer. A dynamic, industrial area, symbolized by a visit to a steel mill and the family of one of its engineers. The film also contains a Joan of Arc sequence, scenes of Nancy, the principal city, and tour of Lorraine as one of the world's great battlefields. 11 minutes.
8. Les Châteaux. Evolution of the château from the medieval fortress to the palace. Versailles, at the close of the film, receives the most attention but the film is concluded by a brief review of night illuminations. 17 minutes.
9. Coup d'oeil sur le sport. Review of a number of France's favorite individual and team sports with about half of the film devoted to the famous "Tour de France," 4000 km. international bicycle race in which some 200 riders participate. 17 minutes.
10. Reflets de la vie intellectuelle. An illustration of the fact that the French have, throughout their history, contributed to intellectual advancement of society in various fields of creative effort that is characterized by contradictory trends and complete freedom of inspiration. The action of the film takes place in Paris, deals with reminders of creative Frenchmen, schooling, literature, painting, theatre, music— from the point of view of the reaction of the individual to the creative arts. 18 minutes.

It will be noted that the first three films comprise an introduction, from the Atlantic to the Mediterranean, from a province to a town and to the capital city. Two films then deal with history and two more with contrasting occupations and regions. The eighth film is again architectural and historical but with a predominant esthetic character, while the last two are highly contrasting aspects of the contemporary scene.

Advanced-intermediate Aspects series. This series consists of five two-reel 16mm color motion pictures, of which the first has been completed and is ready for release, while the subjects of the remaining four are determined. The components accompanying these films would be the same as for the intermediate series except for the character of the exercises.

The continuation of the Aspects series with five additional two-reel films recommends itself for two practical reasons. (1) The first of the proposed five pictures has been completed while an unusual opportunity exists to make a second picture. (2) The series has gaps which it would be desirable to fill, from both a strictly informational standpoint such as France's scientific and technological activity, and from the cultural standpoint. The first film, having been completed, is described in detail as an example of the treatment of an abstract social problem.

Visages de Jeunes, film No. 11, two reels, color. (Ready for distribution with text of commentary.) This motion picture was filmed on the basis of a scenario and a shooting script, following a great deal of discussion, investigation and documentation as well as consideration of the need for a motion picture dealing with the attitudes of France's younger generation. Just as France's economy and traditions are changing her social structure is also changing and nowhere is this more marked than in the generation which has just reached or is reaching maturity. This project, from the scenario to the filming and final edit, was entrusted to Mr. Guy Jorré, writer-director who wrote and directed the successful filming of the tenth film in the series, Reflets de la vie intellectuelle. The film contains seven basic sequences as follows:

a. The numerical importance of youth in great contrast with a population consisting predominantly of older people a generation ago.

b. The post World-War II generation of younger people was characterized by a wild breaking-over of the traces covering a fundamental anguish. This generation has been replaced by another one whose personality is quite different.

c. This new generation is approaching maturity in a world which is full of question marks, where nothing is stable. What the adolescent learns in school is supplemented by what he learns outside, the reflection of a world in evolution, often in contradiction with what is taught in school. The more he considers very real social and political problems the more he is aware that the social structure is changing and that he belongs to a group which is ever less well defined and coherent.

It can therefore be asked whether this malaise is compensated for by family life. Family life too has changed. The basic child-parent relationship is affected by the dispersal of the family during the day, and although the family is brought together in the evening, radio and television programs, newspapers and magazines keep alive the problems. While most parents recognize their responsibility as educators, the child is not always properly guided or understood.

d. In these circumstances it would be understandable that the young should give in to the discouragement of complete disorder. This does not appear to have been the case. Their attitude is more positive, characterized by realism and a refusal to accept ready-made answers.

e. Whether from one cause or another, youth chooses to ignore the existing society and build its own, which is the explanation of the gang or the crowd, based essentially on community of interest and comradeship. Since outlets are limited this leads to the organization of wholesome group projects often directed to the outdoors, to the exploration of one's natural surroundings. Through these, the new generation tends to reject artifice and illusion, choosing instead what is efficient (technology), what is eternal (nature) and what is new (themselves).

f. Behind these manifestations there appears to be a hidden romanticism which youth dissimulates beneath a cloak of cynicism and exaggerated dress. Despite the bravado there is a genuine flair for adventure and accomplishment, and beyond this, French youth is often deeply religious.

g. As the youth of France reaches maturity it makes a wager in which it has nothing to lose and everything to gain, the success of its own future as married couples and the founders of families. Young people embark on this journey with a sense of responsibility and a genuine seriousness of purpose, confident in themselves, and the validity of their goals.

For this film, whose subject is abstract and to a degree elusive, the description has been confined to the thesis. The consensus of those who have seen the film is that Guy Jorré, has found the means to illustrate it in a convincing and moving fashion.

Night Pageant, Château of Le Lude. Two to three reels, color. On the banks of the Loir river, a tributary of the Loire, there stands a stately Renaissance château, one of its façades almost touching the town of Le Lude, the other facing out on a rolling grove-dotted prairie. Le Lude is situated a few miles east of La Flèche which in turn is about half way between Le Mans and Angers in the famous province of Anjou.

The whole Loire basin is lush from streams and rivers. The many châteaux, built with a predominant esthetic intent, make the most of this fact. Whether natural or engineered, the Loir runs straight as a die past the prairie side of the château of Le Lude. On the château side, two levels of terraces follow the river, one even with the water, the other even with the château.

For the passer-by on the prairie side terraces and château are reflected in the stream. Twelve generations of proprietors and their guests as well as the inhabitants of the region and visitors, have enjoyed this scene and its reflection.

The vogue for illuminating historical monuments is largely a post-war phenomenon, calculated to attract not just tourists, but the French themselves as an educational experience. From this there have evolved voice and light shows. The châteaux of Versailles, of Blois, Amboise and Azay-le-Rideau among others, are the scene of dramatic recitals by voices in the night, accompanied by lighting effects and atmosphere music. The Château of Le Lude, however, is probably the first to have carried the spectacle to its next step— a full scale historical pageant produced with a cast of several hundred people. The stands, which seat some 2500 spectators are naturally on the prairie side of the stream so that every element of the wide scene is reflected in the dark waters. Were this alone not of sufficient interest, the Lude show is a cooperative enterprise for the good of the community.

The Lude pageant organization contributed its services for Mr. Lacoste to film the dancing of a minuet in costume and a game of blind man's buff for our film on Val de Loire. Later Lacoste and the writer saw the pageant and took night color pictures which are now in the château's official album. Subsequent correspondence established the organization's desire to cooperate in the production of a motion picture.

To our knowledge the "Son et Lumière" pageant of Le Lude is without precedent. It is not possible, with Project budgets, nor is it desirable, to film such spectacles as the French opera, or the Folies Bergère. The Aspects series, nevertheless, needs a high spot which is historical, esthetic and spectacular, and has no counterpart in our own country. Le Lude can be filmed on a very modest budget.

A twenty or thirty minute film on visits by historical figures to the château of Le Lude, accompanied by ballets reflected in the water, is not an end in itself. Of parallel interest is how this original production came into being as a community enterprise. A film on Le Lude could therefore center its interest on how it got started, what it had to work with, the reaction of the community and the realization of the community's welfare projects together with the satisfaction of creating a beautiful spectacle.

Production of films 13, 14, 15, two reels each: It must be pointed out that the Aspects series is intended to have been preceded by the Images or Si la France basic course and that many topics which would appear to be essential in the series have already been presented. It is nevertheless clear that the series lacks presentations of the fields of science and technology, as well as economic development, in a manner which could not be used in the elementary course.

There is a second area in which the series is short. Although self-expression is prominent in the film on intellectual life, and implicit in the film on sports, there is another form which is such an important element of the national character that it deserves to be treated— singing in all its forms, informal individual singing, informal group singing, formal individual and formal group performance.

Aspects de France films do not correspond to any stereotyped film form, such as travelogue, documentary, training film, etc., but illustrate subjects about France and the French people which it is desired to have intermediate students of French know, the structure of each film being adapted to the content. The series is not orderly in the sense that it can be compared to a textbook which deals in turn with such subjects as geography, climate, agriculture, occupations, periods of history, etc. (the format of the elementary course). They are, rather, vignettes written in such a way that the viewer has the impression of having been to a place and seen it for himself, with as much detail as a lesson increment permits. A definite order, has nevertheless been given the series, so that when it has been completed, the student has the feeling of having seen a great deal of the country and the people. No film resembles any other film in the series as regards its theme, its subject matter, its mood, its treatment.

4. Le Petit Prince, by Antoine de Saint-Exupéry, (text edition published by Houghton-Mifflin, Co.).

An audio-visualization of the test with 440 pastel drawings by Jeanette and Ray Southart, directed by Borglum. Exercises by Mueller, edited by Magdeleine Tadié. Questionnaires and vocabulary, Borglum, Mueller, and Tadié.

This work is excellent as an introduction to literature. The book is written in a simple but colorful style and repeats, quite naturally, many of the things that are said. The Petit Prince is a very moving allegory with several levels of meaning— a penetrating allegory of child psychology, a gentle satire of the world of grown-ups, a philosophy of life centered on man and the universe. The work has a contemporary quality in that the Petit Prince visits a number of planets to gain an education. He has, however, left his own because he could not understand his rose, meaning he could not understand the nature of a woman.

Components:

1. Six filmstrips totaling 440 frames.
2. Taped dramatization of the text, synchronized with filmstrips.
3. Fifteen 20-minute drill tapes providing review of common structures.
4. Fifteen 20-30 minute taped questionnaires, synchronized with filmstrips.
5. Students book: exercises, questionnaires, resumés, vocabularies, etc.
6. Teaching guide, notes and suggestions for the teacher, 20 pages.
7. Photographs and biographical sketches of speakers, etc.

This course has been limited to date to distribution of the dramatization of the text, taped exercises and student book for experimental use. The visuals (color slides of the drawings) have been used experimentally for a number of years at Wayne State University and the University of Florida.

The Staff

From a group of five colleagues all working on the campus of Wayne State University, the three authors of Images and Aspects materials (Borglum, Salvan, Mueller), Dr. McPherson as audio-visual consultant and producer, and Professor Lloyd as linguistic advisor, the staff of the project under the grant took on a very different character. Two key people, Professor McPherson and Dr. Mueller moved to other positions in widely separated places and Professor Salvan was no longer available for continued collaboration. Two French colleagues, Mrs. Magdeleine Tadié and Mr. Henri Lacoste were added to assist in the drafting and field production in France.

Professor Lloyd accepted the assignment of Project administrator on a two-thirds time basis, while Professor Borglum served as chief investigator and director of production. Dr. Naida Dostal joined the staff half-time as director of evaluation.

Over the past thirteen years the Project has established and strengthened working relationships in France with a number of agencies and ministries of the French government whose cooperation has been indispensable. Many of the relationships have become solid friendships. Of particular importance, the Project was put into contact with Tadié-Cinéma, one of the principal producers of documentary films in Europe, by the French Government, and this relationship, now of thirteen years standing, is in good part responsible for the Project's accomplishments to date. Mrs. Tadié, wife of the president of the company, has served the Project as writer, editor, expediter, and secretary. There is no phase of the Project's work in which she has not served as a valued advisor. Mr. Lacoste, principal director and film-editor for Tadié-Cinéma, has been closely associated with all matters concerning Project production and has, like Mrs. Tadié, interested himself in the teaching theories concerned. Both Mrs. Tadié and Mr. Lacoste know their country, though from different points of view. They are, in great part, responsible for the authenticity and quality of the materials. Mr. Tadié, interested as much as anyone in the success of the Project, has provided the services of his company at minimal cost, negotiated for services to the Project as if his own funds were being used and, through an intuitive understanding of the teaching principles involved, guided the work of all.

The staff of the Project now brought together was a competent group of individuals representing the fields bearing on the production of the materials it was sought to provide. This group was advised by a number of able and active consultants familiar with the materials from having used them as teachers, among them, in particular, Miss Phyllis Ward, teacher of French in the Detroit Public Schools. Dr. McPherson, Head of the Demonstration Center of the Office of Education, followed the Project's work closely. In France, Professor Robert Lefranc, head of the Centre Audio-Visuel, Ecole Normale Supérieure de Saint-Cloud, France was always ready to be of help, as were a number of others.

The bringing together of such a staff, in good part geographically dispersed, suffers from a number of disadvantages as well as advantages. The employment by different institutions can bring the presence of special projects which claim the individual's interest and time. The representation of different disciplines requires the adjustment of all to a common point of view. Perhaps the most difficult of these was the reconciliation of linguistic and direct-method principles. Since the authors and producers represented two countries, each with its own problems and solutions, keeping firmly in mind the target student population was an ever-present source of discussion and search for the appropriate measures. Even the combined competence of this group was from one point of view a source of delay, for it was never satisfied with expedients or work which could be improved.

The advantages appear to outweigh the disadvantages since materials generally believed to be of high quality have been produced and evaluated. In addition to the group's competence there has been its willingness to work harmoniously toward a common goal over a prolonged period and its access to all necessary sources of information. An important asset has been the joining of the experience of many people in their own field and in their own country. This is equilibrated by a number of persons who are able to observe both France and the United States objectively and select what it is important for American students to know about France.

The staff of the Project, since its organization prior to the grant and continuing under the grant, has played an active role in the field of public relations, publishing many articles, serving as consultants to other projects, attending local, regional and national professional meetings, demonstrating at such meetings or otherwise participating as members of panels, or reading papers. The Project staff has answered innumerable inquiries about its materials, and supplied bibliographies, reports and reprints to a number of young writers of term papers or master's essays. The Project office has received many visitors, teacher groups, administrators, researchers, publishers and manufacturers of equipment for the use of new media. It has, finally, encouraged a number of teachers particularly interested in the audio-visual language field and assisted them in obtaining positions where they are today playing key roles in fulfilling the government's design in passing the National Defense Education Act of 1958.

The Material Problems of Production.

An extremely high percentage of still and motion picture photography in both the Si la France... and the Aspects series is outdoors. This means that one is dependent not only upon the season, but the prevailing lighting conditions, and even the time of day. The facade of a building, a statue, a shopfront or even a river give a good or bad picture because of the light, and our teaching depends, among a number of other factors, on good pictures. There are good years -- in France -- and there are bad ones. For an American, working in his country where the prevailing winds are from the right direction, and with some good years in Europe, it may not occur to him what can happen to his production schedule for weeks on end, even for an entire summer, and this kind of frustration happens every year to many. There are no solutions to this problem other than the possession of great patience, indoor work or hobbies and an elastic budget.

When, however, satisfactory footage and photographs have been obtained, they must be gotten to the United States and processed in an American laboratory, though developed in France. This is because it is only now that 16mm film printers are beginning to become available in Europe that can give finished prints that incorporate opticals, such as dissolves, double exposures, etc. If one is making one film, all the footage relating to that film can be put on one container. If one is making several films at the same time, which is economical for a number of reasons, rather than assemble the footage for each film separately, which can be done only by a person who knows a film extremely well, the scenes are merely catalogued on the outside of a container in which have been placed scenes taken at the same time but belonging to various films. Should there be an error in cataloguing hours, sometimes days, are required to go through the containers until a missing scene is found. This has happened in the production of several Project films. The only person in the United States who could find a missing scene is the author -- who made the film. Since laboratories which do finishing work on films are located in only a few U. S. cities, not only time but expensive travel is required, and in some cases, refilming at the location of the scene. The solution will come when there are 16mm film printers in France. There are other problems which involve cost, such as different ways of recording sound, of inscribing edge numbers on the film for the purpose of matching the original to the workprint. The French motion picture industry has been behind in such matters as regards 16mm film because of the relatively small market in comparison with that of the United States. A cooperative European organization is in the process of organization.

The production of filmstrips for the ten Aspects de France films has emerged as an undertaking whose difficulties were not fully anticipated. Now that these are recognizaed and are being overcome, a brief history of the filmstrip as an item of production of the Aspects de France package needs to be made a matter of record.

The concept that the film and the text of its commentary should be followed up by still pictures has existed from the beginning of Project productions. The still picture serves the teacher as a device to give the meaning of new words and structures in their proper frame of reference and as a recall to implement assimilation drills and question and answer exercises. The integrated use of audio and visual media make possible self-teaching in the language laboratory as well as various kinds of programmed learning with teaching machines.

Since still pictures in the form of 35 mm color transparencies could add substantially to the cost of an already expensive film and since the film-still picture combination was new at the time of producing the first films, it was agreed between the author and Dr. Stenius, head of the Audio-Visual Materials Consultation Bureau (the producer and distributor) that still pictures would be limited to ten per film. As applied to the first five *Aspects de France* produced, the decision had a two-fold result: 1) It facilitated the selection of ten pictures which could illustrate the chief ideas and principle sequences of the film. 2) It prevented the still picture package from being a truly audio and visual instrument for the assimilation of the new vocabulary and structures. This A-V deficiency tended to defeat its purpose by encouraging the use of translation, which the proper use of pictures, originally intended, would make unnecessary.

The relationship between the number of still pictures and the film, or more properly, having a still picture to illustrate a new word or structure, bears upon the circumstances of production and its cost. The first five films in the *Aspects* series were filmed by their author without an assistant whose function would be to take still pictures. Depending upon the subject of the picture, it is possible for one photographer to take both the motion picture and the still picture. Some events, however, happen once and since the priority naturally goes to the motion picture, a number of scenes can remain without the support of the still picture. So long as only ten stills were representing the film there was no serious problem, other than that, as has been said, the full potential of the audio-visual media for the teaching of language was far from realization.

The transition to greater audio-visualization of the *Aspects* slide sets took place as a consequence of the basic A-V French course under development from 1952 to 1956, the latter date being that of the release of *Images de France*, each lesson illustrated by 36 slides. This number was dictated by the capacity of the slide magazine. The *Aspects* slide sets were expanded to a number not exceeding 36, the magazine being a relatively costly piece of equipment. Though the *Aspects* slide sets were a much more audio-visual language-learning instrument than before, they still fell short of the possibilities, due in part to the limitations of the magazine, in part to the absence of certain much-needed pictures.

The "one-photographer" situation -- a man trying to take motion pictures and still pictures at the same time, often of unforeseen events taking place before his eyes, changed materially with the production of Aspects de France films number 6 and 7 on Alsace and Lorraine respectively (completion in 1955 and 1959). These two films are quite similar in their structure, about one third being devoted to scenes of the region and two thirds to the portrayal of the life of a typical family living in the region. While it was generally easy for the single photographer to use two cameras to record the scenic part of these films, it would have been extremely difficult for one man to obtain a film and still picture record of the activities of the families concerned. Their cooperation is gratuitous and there is a limit to how much one can impose upon their time. For this work, therefore, a team of two was used, particularly fortunate since by this time the inadequacies of limiting still pictures to 36 were recognized and the determination taken to prepare for filmstrips, the number of whose frames would not be limited by the capacity of a slide magazine. From this point on more attention was paid to getting any still picture which might eventually be needed.

Matters proceeded better. The entire film on French châteaux was a one-man effort with no stills missing, as was half of a film on French sports which called for both foresight and slight of hand. The conclusion of the "Tour de France" bicycle race, which concludes the film on sports, presented a new and complicated situation. Two men, each with motion picture and still cameras handled the job, but four would have been required in order not to miss critical still pictures. Finally, the filming of the last Aspects film, on intellectual life, was contracted for with an able director and his favorite cameraman. Although this team was supplied with instructions and a still camera, the operation was so foreign to their normal work that still pictures were sometimes forgotten.

The problem of missing stills, from whatever cause, was discussed with officials of the Project's film manufacturing laboratory. Tests were made of 35mm blowups from 16mm footage with varying results in exposure in definition and in grain of the picture.

The laboratory was not satisfied with these results and, possessing resourcefulness in the solution of technical problems such as these, proceeded in the fall of 1962 to the design and production of a piece of equipment which would assure satisfactory blowups from 16 mm. footage.

In the fall of 1962 we were missing about 150 still pictures from a total of 600. Test results with the new equipment indicated that all needed stills can now be supplied from 16 mm blowups.

The matter of the voice narrating a film or performing a taped drill exercise for the language laboratory is somewhat controversial. It is perhaps justifiable here to restrict comment to a description of the policy followed by the Project, which has become that of using professional French actors or speakers. Such men and women, it is believed are, on the whole, far better models to be imitated by students than non-professionals whose diction does not come through as well in a recording, who are less able to project themselves into a situation with the same feeling. It is true that the professional speaker may have a particular style of delivery. By using many speakers, we have presented our student with many styles, though none of them, we believe, can be considered exaggerations. A majority of the time students using these materials hear two or three voices in the same study period, each with contrasting styles or voice personalities.

Professional speakers, who have personalities which are their means of making a living, most often lend themselves to direction by professors who are getting documentary materials for use by foreign students. But regardless of their good will, they sometimes make slips, and there is a limit to the number of times a recording can be interrupted and rerecorded. When one unsatisfactory intonation or pronunciation has been corrected, others tend to appear. The best workable procedure appears to be a reasonable effort on the part of the director with the expectation that the result will not please every teacher, or every linguist, or every dramatist completely.

Sometimes a speaker uses the less current pronunciation of a word, such as a provincial one, and occasionally, since rehearsals must be limited, the director is not satisfied with an interpretation. In such occurrences a recording is interrupted and a conference held among all those present -- two or three speakers, a director in the sound studio, a director in the recording booth with the sound engineer. There is occassionally reference to the dictionary.

The solution of the above somewhat unstandardized production is to provide the student with a variety of auditory experience as represented by well-educated French men and women, considered most justifiable for beginning and intermediate students. The matter of peculiarities, which are not frequent, can be handled by a brief discussion in the teaching guide.

While men's voices predominate in the narrations, women's voices have been used liberally where the substance of a statement is more apt to correspond to the interests or the feelings of a woman. The final policy has been to avoid using a rigid procedure. The feeling is that women's voices do not record as well on 16 mm. optical track as those of men, whereas they come through perfectly on tape. For the exercises and questionnaires, which are taped, men's and women's voices are used in about equal proportions. It must be recalled, however, that other factors such as the projector, the speaker, the room's acoustical characteristics are more important to the quality of voice than the optical or electronic track.

In pairing the voices of men and women attention has been given to good matching -- the selection of voices that complement one another. There is, finally, satisfaction in the way the speakers selected consider the materials they are asked to record as worthy of their professional ability to project themselves into the situation which, in turn, it is intended the student will identify himself.

CHAPTER VII

CONCLUSION

This report gives the writer the satisfaction of bringing together the pertinent information about the work of an organization that has received support from a number of sources and particularly the government. The studies reported are of two kinds. Chapters II and IV deal with evaluations indicating that Project production justifies the confidence of those who have expressed interest in the kinds of materials the Project has been producing. The research reported in Chapter III, while favorable to Project materials and concepts in key areas, is of special importance because it reports the results obtained from the development of a pioneer instrument for language-learning research in keeping with new media teaching, cultural content and the need for knowing languages in their contexts in the ever more dynamic field of communication. This socio-psychological instrument pinpoints attitudinal changes which can indicate the probable values to be derived by the individual student from continued study of a foreign language, on the one hand, and on the other, the areas of content or method which it may be appropriate to change.

At the time of the grant application there existed no standardized tests to measure achievement in the four skills, particularly the understanding and speaking skills, in the light of today's communication needs. The Project therefore considered that a part of its action research should concern itself with the development of tests suitable for measuring achievement due to the use of its materials. Dr. Dostal, because of her training and her pioneer contribution to language research, was invited to join the staff of the Project, which she did.

After award of the grant and during discussions with Dr. John Ball, then Professor in the College of Communication Arts, Michigan State University, as consultant in research design, it was decided to investigate thoroughly what projects were being planned in the field of measuring achievement under the National Defense Education Act. Professors Lloyd and Ball conferred with officials of the Office of Education and the Modern Language Association and learned that work had already begun on the development of tests to measure achievement in the four skills for five languages. This circumstance made it possible for the Project to determine what could be its contribution to the field of language research beyond what had already been done under its auspices or with its production. To Dr. Dostal's evaluation at the secondary level was added the University of Washington's evaluation of Images de France as a controlled experiment at the college level through a grant from the NDEA Title VII Branch of the Office of Education. These two studies complemented and supported one another as regards higher achievement by the experimental (Project) sections in the speaking skill, and in greater motivation to learning. In view of these statistically sound studies and the planned (and now published) MLA Foreign Language Tests, it was decided that the Project, because of its association with the staff of the Communications Research Center of Michigan State University, was in a position to broaden its contribution by commissioning members of the Center to conduct research in the psychological and socio-psychological factors which motivate the learning of French.

The foregoing is the background of the research undertaken by Professors Harrison and Mac Lean, reported by them in Chapter III. A testing program dealing with the four skills separately was initiated at Wayne in the early fifties and described in a paper read by the author at the General Session devoted to the Foreign Language Program at the MLA's Seventy-Second Annual Meeting, Madison, Wisconsin, September, 1957. The testing procedures of this program, which are 100% functional -- no isolated grammatical forms, no translation, no English -- are illustrated in the demonstration film Language Teaching in Context, produced for the Project by Wayne State University's Audio-Visual Production Center in 1959.

The tests developed at Wayne, however, were for the testing of college students, were not standardized, and dealt specifically with the substantive as well as the linguistic content of Wayne's courses. In their studies Dr. Dostal and Dr. Jockmans point out the handicap of the nonexistence of modern standardized tests at the level of their own needs. Professors Harrison and Mac Lean used the final grades given by the teachers involved in their study and discuss the possibility of variations in standard and point of view of these teachers. The existence today of the MLA Cooperative Tests should be of material assistance to future evaluators in comparing achievement under varying conditions. Dr. Dostal, thoroughly familiar with the Wayne method and its tests, introduced visuals as stimuli in her own testing, a feature which, along with the "no translation, no English" technique, has has also been adopted by the MLA Cooperative Testing Project.

The distinctive feature of the Harrison-Mac Lean research is that it does not seek, at this point at least, the comparison of groups as its primary object. Their purpose is rather the application of a scientific instrument to language learning which can ascertain, as the individual profile of a student evolves through phases, what features of a course of study are, for him, motivating or not. The Michigan State communications research team of investigators sought the answers to questions which had not been asked before. Project materials, it was considered, were suitable for the development and testing of an evaluative instrument which would be introspective and rather than, as are achievement tests, retrospective. Its significance comes from the fact that, by means of factor and phase analysis it is a test of a test and provides the data on which to form a judgment as to the validity of the primary test. The materials used were definitive lessons in Si la France *m' était montrée* at the five-week high school beginners point, with variations including traditional non-audio-visual materials for one group. It is clear, however, that tests of this nature can be developed with their own norms as applied to a more extended body of materials and eventually paired with achievement tests which measure what it is desired to teach now.

Evaluations of Project materials indicate the emergence of motivation as a factor of increasing potential in language learning through the use of new media and the new techniques these make possible. Even the presentation of printed components has changed as a result of the concept of teaching by association and the principles of programming. The new disposition consists of four parallel columns across a double page, permitting a horizontal reading and learning activity in the context of the visual experience: 1) The first describes the picture, which is the frame of reference; 2) The second asks the question which relates to the meaning of the picture as an ideational referent; 3) The third contains the statement in which the student will find the answer; 4) The fourth provides an explanation of the meaning of whatever new language the statement may contain, *in situ*.

Through circumstance and opportunity, the Project has sought to contribute to the advancement of language education and general learning research, at a time when good communication has become a critical asset. Language teaching is becoming a scientific complex of knowledge from many fields. The production of materials in their physical form no longer depends on the printing press alone, but on the skills, knowledge and talents of major industries. From the idea come the materials and from the materials comes research. The end product is better learning from better materials.

Based upon the analysis of the data produced by the experimentation, the evidence is clear that the purposes of the Project for which the grant was made have been fulfilled.